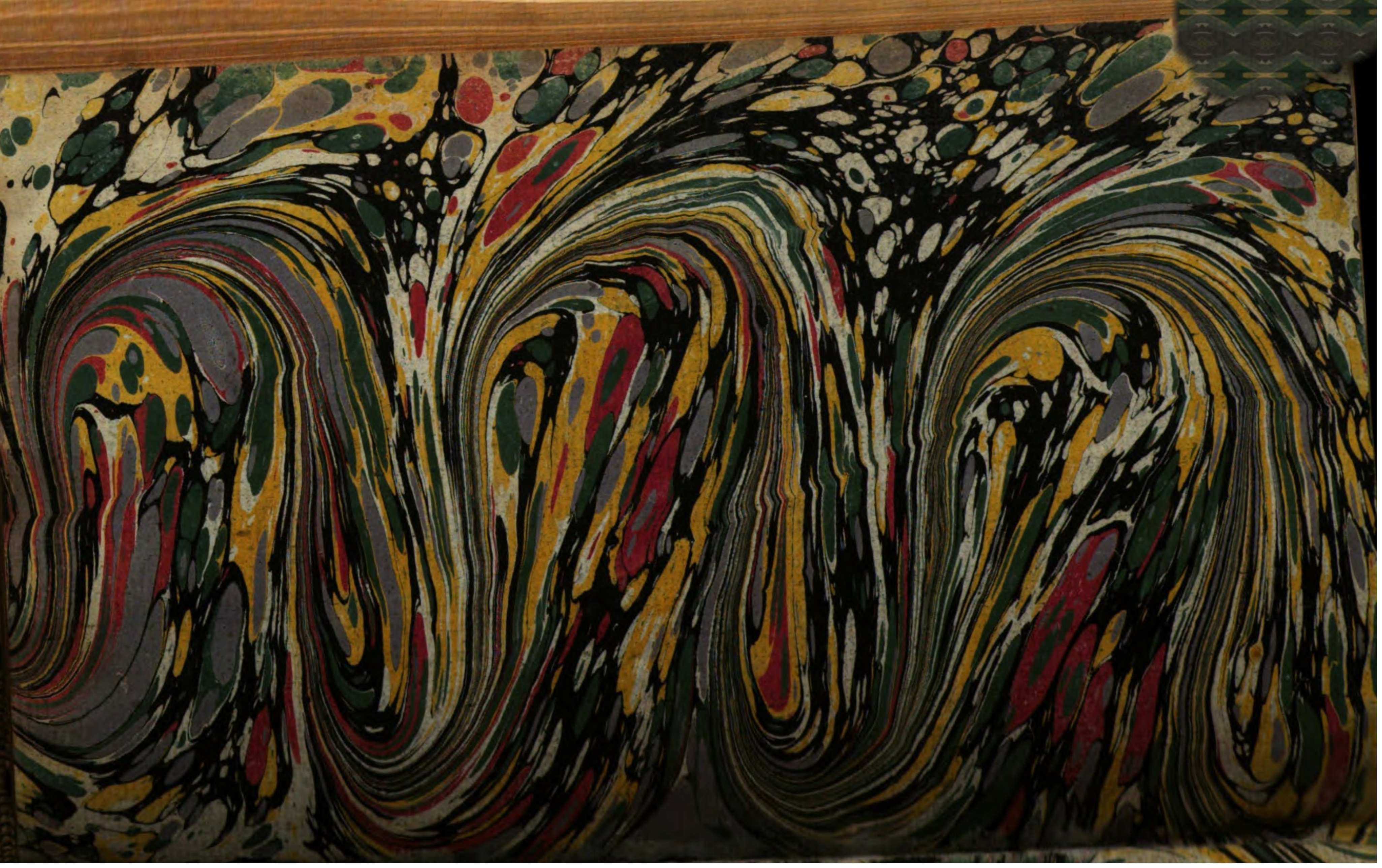


P. o. angl. 360 ±

B. d. angl. pag. 163.

THE

PLAYS

OF

WILLIAM SHAKSPEARE.

VOLUME THE THIRD.

THE

PLAYS

OF

WILLIAM SHAKSPEARE.

VOLUME THE THIRD.

THE

PLAYS

OF

WILLIAM SHAKSPEARE.

VOLUME THE THIRD.

CONTAINING

GLOSSARIAL INDEX.
TEMPEST.
TWO GENTLEMEN OF VERONA.
MERRY WIVES OF WINDSOR.

LONDON:

Printed for T. Longman, B. Law and Son, C. Dilly, J. Robſon, J. Johnſon, T. Vernor, G. G. J. and J. Robinſon, T. Cadell, J. Murray, R. Baldwin, H. L. Gardner, J. Sewell, J. Nicholls, F. and C. Rivington, W. Goldſmith, T. Payne, Jun. S. Hayes, R. Faulder, W. Lowndes, B. and J. White, G. and T. Wilkie, J. and J. Taylor, Scatcherd and Whitaker, T. and J. Egerton, E. Newbery, J. Barker, J. Edwards, Ogilvy and Speare, J. Cuthell, J. Lackington, J. Deighton, and W. Miller.

M. DCC. XCIII.

BIBLIOTHECA
REGIA
MONACENSIS

GLOSSARIAL INDEX

OF

WORDS, PHRASES, CUSTOMS, AND PERSONS,

EXPLAINED OR MENTIONED IN THE NOTES.

A.

a. VII. 491.
a land. XIII. 441, 502.
a mile beyond the moon. XIII. 339.
a one. VII. 488.
a row. VII. 302.
abate. X. 698.
abated. IX. 16.
- - - - XII. 157.
ABC. VIII. 22.
Abergavenny, lord. XI. 9.
abhominable. V. 303.
abhor. XI. 90.
abide. VII. 116.
abjects. X. 467.
able. XIV. 240.
abortive pride. X. 126.
about my brain. XV. 151.
Abradas. X. 130.
Abraham colour. III. 343.
Abraham men. XIV. 108.
abridgement. V. 142.
- - - - - - XV. 134.
abroad. X. 104.
abſolute. IV. 271.
- - - - XIII. 518.
abſtract. III. 447.
abuſe. IV. 367.
abuſed. XIII. 34.
- - - - XIV. 256.
- - - - XV. 396.
aby. V. 110.
abyſm. III. 14.
accommodation. IX. 129.
accoſt. IV. 16.
account. XIII. 392.
accuſe. X. 79.
Acheron. VII. 492.
achieve. X. 197.
acknown. XV. 538.
aconitum. IX. 186.
acquittance. XV. 608.
act. IX. 291.
action. VII. 54.
- - - XV. 417.
action taking. XIV. 92.
Adam. VII. 280.
adamant. V. 59.
Adam Bell. IV. 413.
Adam Cupid. XIV. 393.
addition. XI. 309, 326, 388.
additions. VI. 261.
- - - - - XI. 229.
- - - - - XIV. 16, 92.
addreſs. III. 440.
- - - - V. 213.
addreſſed. IX. 183, 363.
- - - - - XII. 312.

addreſt. V. 148, 455,
Adonis' gardens. IX. 546.
advance. XI. 502.
advancement. XIV. 130.
advantage. XV. 537.
adverſaries. VI. 440.
adverſity. XI. 400.
advertiſe. IV. 186.
advertiſement. IV. 522.
advertiſing and holy. IV. 377.
advice. III. 215.
- - - - IV. 382.
- - - - V. 521.
- - - - VI. 290, 417.
- - - - VIII. 218.
- - - - IX. 320.
- - - - XIII. 19.
adviſe. XIV. 82.
adviſed. V. 425.
- - - - VII. 305.
- - - - VIII. 138, 216.
- - - - IX. 21.
- - - - X. 197, 530.
- - - - XV. 405.
advocate. VII. 168.
adulterate. X. 630.
aery of children. XV. 124.
afeard. III. 101.
- - - - V. 80.
affect. V. 280.
affect the letter. V. 263.
affection. V. 301, 499.
- - - - - VII. 188.
- - - - - XV. 139.
affectioned. IV. 66.
affections. IX. 187.
affects. XV. 436.
affeered. VII. 527.
affied. VI. 527.
affined. XI. 244.
- - - - XV. 385, 493.
affront. VII. 178.
- - - - XI. 330.
- - - - XIII. 198.
- - - - XV. 154.
affy. X. 129.
agate. IV. 464.
agate. IX. 24.
aged cuſtom. XII. 104.
aglet. VI. 429.
agniſe. XV. 432.
Ajax. V. 353.
- - - XI. 270.
aim. III. 227.
- - - XII. 255.
- - - XV. 411.
airey. X. 502.
airey devil. VIII. 95.
airey fame. XI. 256.
air remaining. XIII. 492.
Alcides. VIII. 37.
alder liefeſt. X. 6.
alderman's thumb-ring, VIII. 468.
ale. III. 219.
Alexandreis. V. 490.
alife. VII. 141.
all. XIV. 256.
all armed. V. 55.
all hid. V. 275.
all in all. IX. 243.
all obeying. XII. 579.
all to. XIII. 497.
all to you. XI. 505.
all waters. IV. 142.
Allhallowmas. III. 323.
Allhallown-ſummer. VIII. 384.
alliterations. V. 151.
allow. IV. 13.
- - - - VII. 104.
- - - - IX. 169.
- - - - XIV. 129.
allow the wind. VI. 350.
allowance. XI. 302.
- - - - - XII. 138.
- - - - - XV. 175, 393.
allowed. III. 386.
- - - - V. 345.
- - - - XI. 34, 645.
allowing. VII. 26.
almanacks, ancient ones. VIII. 76.
alms-baſket. V. 305.
alone. III. 213.

amaze. III. 499.
- - - - VI. 19.
- - - - IX. 639.
- - - - XIV. 452.
amaze the welkin. X. 639.
amazed. VIII. 133, 150, 329.
- - - - XIII. 184.
Amazonian chin. XII. 86.
amber. VII. 137.
amber coted. V. 276.
ambition. XI. 135.
ames ace. VI. 259.
amiſs. XV. 259.
amort. VI. 513.
- - - - IX. 598.
Amurath. IX. 215.
an. III. 349.
- - V. 27.
- - XI. 236.
an hour. IV. 375.
an if. V. 95.
- - - XIV. 538.
anchor. XV. 193.
anchors. IV. 252.
ancient. VIII. 551.
- - - - IX. 81.
ancient damnation. XIV. 496.
angel. VI. 506.
angel faces. XI. 107.
angle. VII. 106.
- - - XV. 329.
anight. VI. 50.
anon, anon. IX. 104.
anſwer. XIII. 198.
Anthropophagi. XV. 424.
Anthropophaginian. III. 465.
anticipate. VII. 515.
antick. VIII. 280.
- - - - IX. 634.
antipodes. V. 93.
antiquity. IX. 37.
antres. XV. 422.
ape. XIV. 394.
- - - XV. 247.
Apemantus. XI. 481.
apparent. V. 496.
- - - - - VII. 25.
appeal. XII. 539.
apperil. XI. 490.
apple-John. IX. 74.
apply. XI. 245.
appointment. IV. 280.
- - - - - - - XI. 378.
apprehenſions. IX. 567.
apprehenſive. IX. 180.
- - - - - - - XII. 315.
approbation. IV. 201.
- - - - - - - VII. 61.
- - - - - - - IX. 277.
- - - - - - - XIII. 35.
approof. VI. 210.
approve. V. 470.
- - - - XV. 8, 334.
approved. III. 282.
- - - - - XV. 493.
approvers. XIII. 84.
April. XI. 590.
aqua vitæ. III. 389.
- - - - - - IV. 76.
Arabian bird. XII. 525.
arbitrate. VII. 566.
arch. XIV. 84.
Ardenne. VI. 12.
argentine. XIII. 598.
Argier. III. 31.
argoſies. V. 397.
argument. IV. 467.
- - - - - V. 105.
- - - - - VI. 74.
- - - - - VII. 104.
- - - - - VIII. 431.
- - - - - IX. 352.
- - - - - XI. 525.
Ariadne. XI. 418.
Ariſtotle. XI. 292.
armado. VIII. 105.
arms. XI. 265.
aroint. VII. 341.
- - - - XIV. 166.
arras. III. 420.
- - - VIII. 481.
- - - XV. 212.
arrive. XII. 252.
arrived. X. 381.

arriving. XII. 105.
art. XII. 365.
articulate. XII. 56.
articulated. VIII. 566.
artificial. V. 102.
as. VI. 364.
- - VII. 417.
- - VIII. 139.
- - IX. 191.
- - X. 85.
- - XII. 154, 255.
Aſcapart. X. 65.
aſcaunſe. XV. 294.
Aſher-houſe. XI. 123.
aſhy. X. 104.
aſpect. XV. 148.
aſperſion. III. 116.
aſpire. XIV. 451.
aſſay. XV. 101, 412.
aſſes. XV. 327.
aſſinego. XI. 276.
aſſumed. XIII. 228.
aſſurance. XV. 307.
aſſured. VII. 265.
- - - - VIII. 64.
aſtoniſhed. IX. 475.
aſtre. XV. 18.
aſtringer. VI. 347.
at a point. VII. 533.
at any hand. VI. 433.
at hand quoth pick-purſe. VIII. 417.
at point. XIV. 74.
Atalanta. VI. 84.
Ate. IV. 436.
- - - V. 359.
- - - VIII. 32.
atomie. VI. 91.
atomies. XIV. 372.
atomy. IX. 240.
atone. VIII. 200.
- - - XI. 687.
- - - XII. 189, 470.
- - - XIII. 30.
- - - XV. 589.
attached. XIV. 230.
attaſk. XIV. 75.
attended. X. 357.
attent. XIII. 479.
- - - - XV. 42.
attorney. IX. 667.
- - - - - X. 672.
avale. V. 331.
avaunt. XI. 74.
averring notes. XIII. 222.
audacious. V. 301.
Audrey. VI. 102.
augre hole. VII. 440.
aukard. XIII. 583.
Aumerle. VIII. 205.
aunt. V. 37.
- - - XIV. 56.
aunts. VII. 109.
auſpicious. XIV. 83.
- - - - - XV. 25.
authentick. VI. 253.
Autolycus. VII. 107.
award. X. 98.
away with. IX. 134.
awful. III. 252.
awful banks. IX. 163.
awleſs. X. 548.
ay. VIII. 292.
aye. III. 72.
- - - V. 9.

B.

Baccare. VI. 444.
badge. IV. 396.
- - - - V. 97.
- - - - IX. 568.
badged. VII. 436.
baffled. VIII. 198, 380.
Bajazet's mule. VI. 308.
bait. XII. 355.
bake elf locks. XIV. 376.
bale. X. 187.
- - - XII. 15.
baleful. IX. 663.
balked. VIII. 363.
ban dog. X. 36.
Banbury cheeſe. III. 316.
band. VII. 278.

band. XII. 527.
bands. VIII. 518.
bandy. XIV. 54.
banked. VIII. 161.
Banks's horſe. V. 200.
banning. IX. 647.
banquet. VI. 544.
- - - - XII. 511.
- - - - XIV. 389.
bans. XIV. 110.
barbarian. XV. 448.
Barbaſon. IX. 313.
barbe. XI. 597.
barbed. X. 460.
barber-monger. XIV. 93.
barbers chair. VI. 248.
bare. III. 238.
- - - XII. 200.
Bargulus. X. 130.
barm. V. 34.
barnacles. III. 136.
barne. VII. 97.
barns. IV. 489.
baronets. III. 356.
barren. V. 89.
barrful ſtrife. IV. 25.
Barſton. IX. 232.
Bartholomew boar pig. IX. 96.
baſe. XIII. 195.
baſe court. VIII. 292.
baſe degrees. XII. 273.
baſe life. XIV. 131.
baſes. XIII. 450.
Baſiliſco. VIII. 26.
baſiliſk. IX. 381.
- - - - X. 96, 112, 479.
baſiliſks. VIII. 436.
- - - - IX. 480.
baſon and ewer. XI. 530.
baſta. VI. 421.
Baſtard. IX. 420.
baſtard. IV. 294.
- - - - VIII. 447.
- - - - XI. 443.
bat. XIV. 247.
batch. XI. 399.
batchelors buttons. III. 411.
bate. III. 342.
- - - VI. 502.
- - - IX. 394.
- - - XIII. 536.
bated. VIII. 546.
- - - XV. 325.
bating. XIV. 458.
batlet. VI. 50.
bats. III. 146.
batten. XV. 228.
battles, liſt of. X. 404.
bavin. VIII. 511.
bauble. VI. 343.
- - - - XIII. 112, 351.
- - - - XIV. 427.
bawcock. VII. 18.
bay. IV. 320.
bay curtal. VI. 257.
bay window. IV. 141.
Baynard's Caſtle. X. 589. 592.
beadſman. VIII. 276.
beak. III. 26.
beam. XI. 434.
bear. XII. 603.
bear a brain. XIV. 356.
bear in hand. IV. 511.
- - - - - - IX. 26.
- - - - - - XIII. 214.
bear you well. VIII. 327.
bearbaiting. V. 128.
- - - - - - X. 189.
beard. VIII. 536.
- - - IX. 380.
- - - X. 175.
- - - XV. 135.
beard to beard. XII. 58.
beards. VI. 68.
bearing. IV. 431.
- - - - V. 437.
bearing cloth. VII. 99.
bears his head. XI. 259.
beaſt with two backs. XV. 391.
beat. X. 43.
beating. III. 156.
beaver. VIII. 547.
- - - - IX. 159.
- - - - XV. 45.

Beauchamp, Ann, IX. 117.
- - - - - - Richard, earl of Warwick. IX. 505.
Beauford, Edmund, duke of Somerſet. X. 388.
beautified. XV. 105.
becalm. XV. 383.
becks. XI. 506.
becomed. XIV. 509.
bedfellow. IX. 317.
bedlam. X. 187.
bedlam beggars. XIV. 108.
bedward. XII. 43.
beef witted. XI. 274.
beetles. XV. 69.
beg us. V. 345
Beggar and King. VIII. 335.
beguile the ſuppoſition. VI. 334.
behave. XI. 560.
behaviour. VIII. 5.
behove. XV. 302.
behowls. V. 166.
belches. XIII. 501.
belching whale. XIII. 493.
beldame. VIII. 489.
belee'd, XV. 383.
Bell book and candle. VIII. 98.
belongings. IV. 184.
bemete. VI. 520.
bemoiled. VI. 493.
bend up. VII. 398.
- - - - IX. 351.
bend you. XV. 34.
bending. IX. 498.
bends, adornings. XII. 479.
beneath world. XI. 470.
benefit. IX. 664.
benefits. XI. 36.
- - - - XIV. 72.
bent. XV. 99, 208.
bent of honour. IV. 506.
benumbed. XI. 292.
Bergomaſk dance. V. 165.
beril. IV. 238.
Bermudas. III. 28.
beſhrew. V. 67.
beſt. III. 75.
beſt. IX. 356.
- - - XII. 546.
beſt advantage. XV. 443.
beſt indued. IX. 325.
beſtow. VI. 140.
beſtowed. IV. 291.
beſtraught. VI. 403.
beſtrid. X. 203.
- - - - XII. 86, 178.
beſtride. IX. 22.
beteem. V. 12.
beteeme. XV. 37.
better. VII. 450.
- - - XI. 570.
better day. XIV. 215.
Bevis. XI. 12.
bevy. XI. 48.
bewray. X. 223.
- - - - XIV. 87, 187.
beyond. III. 69.
Bezonian. IX. 234.
- - - - - X. 133.
bias cheek. XI. 379.
bickerings. X. 92.
bid. IV. 530.
- - - V. 441.
- - VI. 152.
- - X. 644.
- - XIII. 229.
bid the baſe. III. 183.
bigamy. X. 602.
biggin. IX. 194.
bilberry. III. 485.
bilbo. III. 439.
bilboes. XV. 322.
bill. IX. 581.
bills. IV. 477.
- - - VI. 20.
- - - X. 133.
- - - XI. 555.
bin. XIII. 74.
bird-bolt. IV. 399.
biſſon. XII. 64.
- - - - XV. 145.
bite my thumb. XIV. 328.
bitter. XV. 208.
bitter jeſts. VI. 546.

bitter ſweeting. XIV. 426.
black cornered night. XI. 636.
black man. IV. 464.
Black-monday. V. 442.
black prince. VI. 343.
blacks. VII. 21.
blade of youth. VI. 354.
blanch. VIII. 56.
blanched. VII. 487.
blank. XIV. 18.
- - - XV. 245, 568.
blank and level. VII. 65.
blaſt. XV. 295.
bleeding at noſe. V. 442.
bleeding of dead bodies. X. 473.
blench. IV. 352.
- - - - VII. 38.
- - - - XI. 220, 286.
- - - - XV. 151.
blent. IV. 38.
- - - V. 479.
bleſs the mark. XV. 384.
bleſſing. VII. 76.
blind worn. V. 65.
- - - - - - VII. 502.
- - - - - - XI. 604.
bliſtered. XI. 46.
block. IV. 402.
- - - XIV. 241.
blood. IV. 432, 456.
- - - IX. 620.
- - - XI. 296, 330, 578.
- - - XII. 15, 182.
- - - XIII. 6.
blood drinking. X. 96.
blood and judgement. XV. 179.
bloodleſs. XI. 256.
bloody fire. III. 491.
bloody ſpoil. X. 643.
bloody youth. IX. 152.
blot. VIII. 34.
blow. III. 91.
- - - XI. 193.
blown. XII. 227, 682.
- - - - XIII. 598.
- - - - XIV. 221.
blows. XII. 606.
blue bottle. IX. 238.
blue caps. VIII. 470.
blue coats. VI. 494.
blunt. V. 448.
- - - X. 374.
blurted. XIII. 548
bluſh like a black dog. XIII. 353.
board. IV. 17.
- - - XV. 111.
bobb'd. XV. 620.
bodged. X. 239.
bodkin. XV. 160.
Bohemian. III. 465.
boitier. III. 346.
boldneſs. IV. 332.
bolds. XIV. 262.
boltered. VII. 513.
bolting hutch. VIII. 477.
bombard. VIII. 477.
bombaſt. V. 367.
- - - - VIII. 468.
bona robas. IX. 122, 134.
bonnetted. XII. 81.
bonny ſweet Robin. XV. 278.
bons. XIV. 422.
bony priſer. VI. 44.
book. VIII. 506.
books. IV. 402.
boot. IV. 252.
- - - VII. 163.
- - - VIII. 198.
- - - X. 629, 688.
- - - XI. 240.
boots. III. 170.
- - - XIV. 296.
boots, faſhion of. VI. 281.
bo peep. XIV. 61.
bore. X. 250.
- - - XV. 282.
bores. XI. 20.
borne in hand. XV. 101.
borrowed cap. IX. 65.
boſky. III. 122.
boſom. IV. 345.
boſom's lord. XIV. 533.
boſomed. XIV. 261.
botch. IV. 138.

bots. VIII. 414.
- - - XIII. 447.
bottle ſpider. X. 500.
bottom. III. 246.
- - - - XI. 354.
bottom of conſcience. XI. 95.
bought and ſold. VII. 251.
- - - - - - - - VIII. 167.
- - - - - - - - IX. 624.
- - - - - - - - XI. 277.
Boulogne gate. XV. 130.
- - - - - mouth. XV. 130.
boulted. IX. 325.
Bourchier Cardinal. X. 549.
bourn. VII. 21.
- - - XI. 309.
- - - XII. 409.
- - - XIV. 178, 231.
bow. VI. 107.
bower. XII. 143.
bowlines. XIII. 490.
bowling. VII. 147.
bow ſtrings. V. 28.
brabe. XIII. 112.
brace. XIII. 448.
- - - XV. 413.
brach. VI. 389.
- - - XI. 280.
- - - XIV. 57, 182.
braid. VI. 316.
brain's flow. XI. 659.
brake. IV. 218.
- - - V. 77.
- - - X. 299.
brands. XIII. 88.
bras. IX. 442.
braſier. XI. 191.
braved. VI. 521.
- - - - X. 687.
bravely IX. 433.
bravery. IV. 203.
- - - - VI. 62.
brawl. V. 225.
bray. VIII. 92.
break. XIII. 364.
break up. V. 247, 439.
- - - - - IX. 527.
break with. III. 189.
breaſt. IV. 51.
breath. VIII. 82.
- - - - XI. 300, 387, 610.
breathed. XI. 464, 560.
breathing courteſy. V. 535.
breech. III. 444.
breeched. VII. 438.
breeches. IV. 228.
breeching. VI. 468.
breeds. IV. 242.
brewers bucket. IX. 138.
brewers horſe. VIII. 521.
bribe buck. III. 482.
bridal. XV. 569.
bride bed. V. 170.
brief. V. 143.
- - - VI. 265.
- - - VIII. 34, 561.
briefly. XII. 599.
bring. IX. 328.
bring out. XI. 604.
bring you. IV. 187.
brize. XI. 246.
- - - XII, 558.
broach. XIII. 331.
broached. IX. 473.
brock. IV. 89.
- - - XI. 281.
brogues. XIII. 168.
broken. XI. 164.
broken mouth. VI. 257.
broken muſick. VI. 22.
broken points. VI. 474.
broken ſenſes. XIV. 186.
broken tears. XI. 371.
broker. III. 180.
- - - - VIII. 67.
- - - - XI. 450.
- - - - XV. 57.
brokes. VI. 294.
brooch. XI. 280.
brooched. XII. 538.
brooches. IX. 78.
brooded. VIII. 102.
broom groves. III. 121.
brotherhood. XI. 254.

brought. XII. 262.
brow of youth. X. 203.
brown paper. IV. 336.
- - - - - - - - XIV. 234.
Browniſt. IV. 108.
brows. XV. 211.
bruiſing irons. X. 674.
bruit. X. 362.
- - - XI. 647.
bruited. VII. 576.
- - - - IX. 560.
bruſh of time. X. 203.
brutiſh ſting. VI. 62.
Brutus. X. 133.
buckle. IX. 18.
buckler. VIII. 457.
bucklers. IV. 544.
Bucklerſbury. III. 419.
bud. XIII. 25.
buff jerkin. VIII. 375.
bug. X. 376.
buggle boe. IX. 336.
bugle. IV. 412.
bugs. VI. 436.
- - - XIII. 196.
- - - XV. 325.
bulk. X. 510.
- - - XV. 95.
bully rock. III. 330.
bumbard. III. 76.
bumbards. XI. 198.
bung. IX. 84.
bunting. VI. 275.
burgonet. X. 191.
- - - - - XII. 452.
Burgundy, Iſabel, ducheſs of. X. 258.
burial. XV. 314.
burial feaſt. XIV. 526.
burthen of a wooing dance. VI. 427.
Burton heath. VI. 402.
burn day light. III. 356.
- - - - - - - - XIV. 370.
burſt. VI. 386.
- - - IX. 147.
- - - XIII. 527.
burſt. XV. 389.
bury. VIII. 318.
buſh at taverns. VI. 172.
buſky. VIII. 563.
but. III. 19.
- - - VI. 470.
- - - XII. 411, 615, 649.
but ſhaft. V. 208.
buttery. VI. 398.
buxom. IX. 374.
buy and ſell. XI. 23.
buy this dear. V. 117.
buz. XV. 131.
by the maſs. IX. 225.

C.

caddis garter. VIII. 447.
caddiſſes. VII. 135.
cade. X. 136.
cadent. XIV. 71.
cage. X. 138.
Cain-coloured. III. 343.
caitiff. VIII. 203.
Caius, Dr. III. 346.
cake is dough. VI. 543.
Calchas. XI. 224.
calculate. XII. 266.
calendar. XV. 332.
calendars, old. XIII. 442.
calf's ſkin. VIII. 79.
Calipolis. IX. 92.
caliver. IX. 138.
call. XII. 446.
called. X. 271.
callet. XV. 604.
calling. VI. 26.
Cambridge, Richard, earl of. IX. 303.
Camelot. XIV. 98.
camomile. VIII. 473.
canaries. III. 377.
canary. V. 225.
- - - - VI. 238.
cancel. XIII. 408.
cancel. XI. 305.

candle cafes. VI. 474.
candle mine. IX. 105.
candle waſters. IV. 541.
candles of the night. V. 539.
candleſticks. IX. 424.
canker. IV. 420.
- - - - VIII. 403.
canker bloſſom. V. 107.
cankers. VIII. 551.
cannibals. IX. 90.
cannon. XV. 36.
canopied. XIII. 67.
canſtick. VIII. 494.
cantle. VIII. 492.
- - - - XII. 556.
canton. VIII. 493.
cantons. IV. 41.
canvas. IX. 96, 530.
canvas climber. XIII. 527.
cap. XI. 618.
- - - XV. 378.
cap with ſuſpicion. IV. 409.
capable. V. 265.
- - - - VI. 204.
- - - - VIII. 68.
- - - - X. 563.
- - - - XI. 177, 354.
- - - - XIV. 86.
- - - - XV. 233, 552.
capable impreſſure. VI. 117.
capariſon. XII. 574.
Capell's monument. XIV. 535.
capitulate. VIII. 517.
capocchia. XI. 362.
capricious. VI. 103.
captain. VI. 200.
captain of compliments. XIV. 420.
captious. VI. 227.
captivate. IX. 559.
carack. XV. 404.
caraways. IX. 223.
carbonado. VIII. 582.
carbonadoed. VI. 346.
carbuncle. XIII. 221, 296.
carbuncles. XV. 142.
- - VII. 345.
card. XV. 307, 332.
carded. VIII. 511.
Carduus Benedictus. IV. 491.
care. IX. 200.
- - - XIV. 482.
care killed a cat. IV. 528.
careful. IV. 140.
cariéres. III. 321.
carkanet. VII. 245.
carl. XIII. 192.
carlot. VI. 122.
- - - - XIII. 192.
carnal. X. 629.
- - - - XV. 358.
carowſes. XV. 348.
carpet knight. IV. 126.
carpets. VI. 492.
carping. VIII. 512.
carriage. XV. 14.
carries. XII. 554.
carry. XI. 18, 440.
carry coals. IX. 356.
- - - - - - XIV. 325.
carry out. XIV. 265.
cart. XV. 189.
carve. V. 333.
carvel. V. 399.
carving faſhion. IV. 447.
caſe. IV. 158, 254.
- - - VI. 302.
- - - VII. 277.
caſe of lives. IX. 353.
caſed. XIII. 584.
caſed lion. VIII. 88.
caſes. XIII. 505.
- - - XIV. 239.
caſques. IX. 264.
caſſock. VI. 325.
caſt. III. 69.
- - - IV. 282.
- - - VII. 430.
- - - IX. 209.
- - - XIII. 443.
- - - XV. 394, 479.
caſt beyond the moon. XV. 97.
caſt in his mood. XV. 496.
caſt lips. VI. 111.

caſt the water. VII. 562.
Caſtilian. III. 392.
Caſtiliano volgo. IV. 15.
caſtle. XI. 421.
- - - XIII. 309.
cat in bottle. IV. 412.
Cataian. III. 363.
- - - - IV. 58.
catch. IV. 57.
catch mere ſimplicity. XI. 374.
catling. XIV. 530.
catlings. XI. 354.
cavaleroes. IV. 229.
cavaliero. III. 366.
caveto. IX. 336.
caviare. XV. 137.
cautel. XV. 48.
cautelous. XII. 160, 283.
cauterize. XI. 643.
ceaſe. VI. 365.
- - - X. 196.
ceaſed. XI. 510.
cenſer. VI. 519.
- - - - IX. 238.
cenſure. III. 179.
- - - - VII. 48.
- - - - IX. 557, 669.
- - - - X. 27, 86, 539.
- - - - XI. 11.
- - - - XIII. 469.
- - - - XIV. 268.
- - - - XV. 52, 664.
cenſured. IV. 214.
- - - - - VIII. 49.
centre. XI. 252.
centuries. XII. 47.
ceremonious. X. 551.
- - - - - - - XII. 245.
certes. III. 105.
- - - - V. 271.
- - - - VII. 290.
- - - - XI. 13.
- - - - XV. 378.
ceſs. VIII. 413.
chace. IX. 298.
chaſes. XI. 466.
chalice. XIII. 73.
challenge. XI. 89.
challenging. XI. 431.
chamber. X. 549.
chamberers. XV. 533.
chambers. IX. 79, 349.
- - - - - XI. 52.
change. XII. 72.
changeling. V. 31.
- - - - - - VII. 99.
- - - - - - XV. 328.
channel. X. 269.
chantry. IV. 150.
chaos is come again. XV. 513.
chap. XIV. 431.
chapman. V. 210.
character. VII. 96.
- - - - - XIV. 85.
- - - - - XV. 51.
charactery. III. 489.
- - - - - - XII. 294.
charact̃s. IV. 358.
chares. XII. 643.
charge. IV. 405, 476.
charge houſe. V. 307.
charieſt. XV. 49.
charineſs. III. 359.
Charles wain. VIII. 413.
charm. X. 127, 389.
- - - - XV. 643.
charmed. VII. 578.
- - - - - XIII. 197.
charmer. XV. 562.
charnico. X. 62.
charter. VI. 60.
- - - - XII. 51.
- - - - XV. 433.
chaſe. XI. 338.
chaſte as the icicle. XII. 216.
Chatham, clerk of. X. 140.
chaudron. VII. 503.
cheater. IX. 82.
check. XIII. 111.
checking. XV. 285.
cheer. V. 95, 161, 482.
- - - IX. 520.
cherry pit. IV. 121.
cheveril. XI. 76.

cheveril. XIV. 428.
cheveril glove. IV. 97.
chew. XII. 245.
chewet. VIII. 564.
chide. IX. 345.
chide with. XV. 605.
chides. XII. 360.
chiding. V. 128.
- - - - - XI. 120, 247.
- - - - - XIII. 488.
chief. XV. 52.
child. XIV. 172.
child changed. XIV. 252.
child of honour. XI. 146.
childing autumn. V. 49.
china diſhes. IV. 223.
chop logick. XIV. 492.
choppine. XV. 135.
chopping VIII. 337.
chorus. XV. 195.
chough. III. 70.
- - - - XV. 330.
choughs. V. 90.
chriſtendom. VIII. 118.
chriſtendoms. VI. 201.
chryſom. IX. 330.
chryſtal button. VIII. 445.
chryſtal glaſs. VII. 512.
chryſtals. IX. 336, 505.
chuck. V. 309.
- - - - VII. 469.
- - - - XII. 598.
chuffs. VIII. 430.
cicatrice. VI. 117.
circummured. IV. 317.
circumſtance. III. 246.
- - - - - - - XV. 378.
circumſtanced. XV. 572.
cital. VIII. 573.
cite. III. 209.
cittern head. V. 355.
civil. IV. 116.
- - - VI. 83.
- - - IX. 153, 293.
- - - XIII. 141.
- - - XIV. 458.
civileſt. X. 158.
clack diſh. IV. 304.
clamour. VII. 96, 138.
- - - - - XIV. 218.
clang. VI. 435.
clap. VII. 17.
clap hands. IX. 487.
clap in. IV. 340.
clapped i'the clout. IX. 127.
Clarence, Lionel, duke of. IX. 566.
claw. IV. 420.
clean. VII. 216.
- - - - VIII. 267.
- - - - XI. 585.
- - - - XII. 264.
clean kam. XII. 131.
clear life. III. 111.
cleareſt. XIV. 232.
cleave. III. 130.
cleaving the pin. V. 255.
clerkly. III. 198, 467.
cley. XI. 11, 207.
cliff. XI. 407.
cling. VII. 571.
clinquant. XI. 11.
clip. III. 121.
- - - XII. 608, 683.
clipped. XII. 177.
clippeth. VIII. 157.
clipping. VII. 189.
cloſe. VIII. 227.
cloſe. exploit. X. 614.
cloſely. VIII. 124.
clothier's yard. XIV. 234.
clouds. IX. 112.
- - - - XII. 623.
clout. V. 254.
- - - - XIV. 235.
clouted. XIII. 168.
clown. VI. 212.
clown's dreſs. IV. 25.
clubs. VI. 151.
- - - - IX. 533.
- - - - XI. 193.
- - - - XII. 277.
- - - - XIV. 331.
clutch. VII. 406.

clutch. VIII. 67.
clutched. XII. 152.
coach fellow. III. 371.
coaſt. X. 226.
coaſting welcome. XI. 382.
cobloaf. XI. 276.
cock. VII. 428.
- - - XI. 524.
- - - XIV. 227.
- - - XV. 264.
cock and pye. III. 329.
- - - - - - - IX. 207.
cock crowing. XV. 34.
cock ſhut time. X. 669.
cockatrice. X. 609.
cockle. XII. 114.
cockle hat. XV. 260.
cockled. V. 294.
cockles. XIII. 550.
cockney. IV. 136.
- - - - - XIV. 121.
codding. XIII. 352.
codling. IV. 33.
codpiece. III. 224.
coffer of Darius. IX. 548.
coffers. XIII. 493.
coffin. VI. 518.
- - - - XIII. 361.
- - - - XIV. 122.
cog. V. 325.
cogging. XI. 439.
cognizance. XIII. 91.
coigne. VII. 382.
coignes. XIII. 480.
coil. IV. 545.
Colbrand. VIII. 24.
- - - - - XI. 191.
cold. VI. 194.
- - - IX. 284.
cold moving. XI. 528.
colleagued. XV. 26.
collection. XIII. 234.
collied. V. 13.
- - - - XV. 491.
collier. IV. 121.
collop. IV. 658.
Colmes inch. VII. 340.
Colmes kill. VII. 446.
colour. XIII. 99.
coloured beards. V. 27.
colours. IX. 563.
colt. V. 227, 409.
- - - VIII. 487.
columbines. XV. 267.
comart. XV. 13.
combinate. IV. 291.
combine. IV. 345.
- - - - - VI. 169.
come bird. XV. 83.
come by. V. 408.
come off. III. 473.
come your ways. VI. 240.
comfort. XII. 293.
comforting. VII. 68.
- - - - - - XIV. 174.
comes off. IV. 221.
comes off well. XI. 467.
commence. IX. 181.
commend. VII. 76, 451.
- - - - - VIII. 289.
- - - - - XI. 79.
commends. VII. 389.
comment. VI. 266.
commiſſion. XIV. 273, 502.
commit. XIV. 160.
committed. XV. 601.
commodities. X. 163.
commodity. VIII. 56.
- - - - - - IX. 41.
common proof. XII. 73.
common ſenſe. IX. 168.
common trade. VIII. 291.
commonty. VI. 410.
commune. XV. 280.
compact of jars. VI. 58.
companies. IX. 273.
companion. VI. 370.
- - - - - - XII. 171, 210, 362.
- - - - - - - XIII. 63.
- - - - - - XV. 605.
company. VI. 319.
- - - - - XII. 287.
compare. XI. 331.
compariſon. IX. 664.

comparitive. VIII. 378, 514.
compaſſed cape. VI. 521.
compaſſed window. XI. 233.
compaſſionate. VIII. 213.
compatible. IV. 34.
competitor. III. 221.
- - - - - - - IV. 140.
- - - - - - - XII. 442, 516.
competitors. V. 213.
- - - - - - - X. 655.
complain. VIII. 203.
complexion. XV. 62.
compliment. V. 190.
- - - - - - - IX. 324.
comply. XV. 130, 388.
compoſition. XV. 411.
compoſture. XI. 627.
con thanks. XI. 623.
con him thanks. VI. 324.
concealed wills. VIII. 168.
conceit. VII. 279.
- - - - VIII. 102, 249.
- - - - X. 579.
- - - - XIII. 487.
- - - - XIV. 444.
- - - - XV. 232.
conceived to ſcope. XI. 473.
conception. XIII. 395.
- - - - - - XV. 114.
concludes. VIII. 14.
concluſions. XII. 638.
- - - - - - - XIII. 39.
- - - - - - - XV. 240, 548.
concolinol. V. 224.
concupy. XI. 420.
condition. V. 412.
- - - - - VI. 29.
- - - - - IX. 178, 478, 494.
- - - - - XII. 291.
- - - - - XIV. 30.
- - - - - XV. 473, 587.
conditions. III. 238.
- - - - - - VI. 326.
- - - - - - IX. 407.
- - - - - - XIII. 488.
- - - - - - XIV. 218.
condole. V. 23.
condolement. XV. 32.
conduct. III. 156.
- - - - VIII. 310.
- - - - X. 71.
- - - - XIV. 452.
conduits. XIV. 491.
coney catched. VI. 540.
coney catcher. III. 315.
confeſs and be hanged. XV. 576.
confeſſion. XI. 264.
confirm. XI. 495.
conformable. XI. 86.
confound. XII. 42, 412, 530
- - - - - XIII. 31, 600.
confounded. IX. 350.
confounds. XI. 317.
conger and fennel. IX. 98.
conject. XV. 519.
conjecture. IV. 501.
conjuring. XV. 252.
conſent. V. 342.
- - - - VII. 403.
- - - - VIII. 202.
- - - - IX. 44. 212, 290, 319, 506.
- - - - XI. 643.
- - - - XII. 95.
conſider. XIII. 74.
conſidered. VII. 171.
conſign. XIII. 174.
conſigned. XI. 370.
conſiſt. XIII. 432.
conſort. III. 248.
conſuls. XV. 382.
conſume. XIII. 524.
conſummation. XIII. 174.
conſtancy. V. 141.
conſtant. IV. 142.
- - - - VI. 123.
- - - - XI. 333.
- - - - XII. 21.
- - - - XIV. 8, 260.
conſtantly. IV. 316.
conſtruction. VII. 364.
conſtrue me. IX. 440.
contain. V. 538.
contemptible ſpirit. IV. 457.

content. XI. 243.
continent. XII. 626.
- - - - - XIV. 148.
- - - - - XV. 257.
continents. V. 42.
continuate. XI. 264.
- - - - - XV. 570.
contraction. XV. 224.
contraries. XI. 575.
contrarious queſts. IV. 819.
contrary. XIV. 386.
contrive. VI. 439.
- - - - XII. 306.
control. III. 48.
- - - - VIII. 6.
convenient. XIV. 148.
convent. IV. 171, 364.
convented. XI. 164.
converſation. X. 587.
- - - - - - - XII. 510.
- - - - - - - XIII. 434.
converſe. XIV. 51.
converſe of breath. V. 363.
convertite. VIII. 152.
convey. III. 330.
- - - - XIV. 40.
conveyance. IX. 527.
- - - - - - X. 326.
conveyed. IX. 281.
conveyers. VIII. 317.
convicted. VIII. 105.
convince. VII. 396, 534.
- - - - - XI. 290.
convinced. XIII. 34, 421.
convive. XI. 398.
- - - - XV. 575.
cooling card. IX. 650.
copatain hat. VI. 539.
cope. VI. 41.
- - - XI. 33.
- - - XIII. 564.
Cophetua. V. 248.
- - - - - IX. 232.
- - - - - XIV. 394.
copp'd. XIII. 407.
copy. VII. 296.
coragio. III. 157.
Corinth. XI. 518.
Corinthian. VIII. 442.
corky. XIV. 190.
corallary. III. 118.
coronet. IX. 663.
corporal. V. 276.
corporal of the field. 240.
corrigible. XII. 630.
corroſive. X. 116.
corruptibly. VIII. 175.
coſtard. V. 229, 230.
- - - - X. 516.
- - - - XIV. 247.
coſtermonger. IX. 35.
cote. V. 368.
coted. XV. 120.
Cotſwold. IX. 121.
Cotſwold games. III. 312.
couch. XV. 616.
council. III. 308.
counſellor. XV. 468.
count. XV. 329.
countenance. IV. 362.
- - - - - - - VIII. 513.
counter. VI. 61.
- - - - XV. 269.
counter caſter. XV. 384.
countercheck. VIII. 44.
counterfeit. V. 474.
- - - - - - VI. 319.
- - - - - - - VIII. 77.
- - - - - - - XI. 295, 638.
counterpoints. VI. 461.
counters. VII. 112.
counties. IV. 511.
- - - - - VIII. 151.
- - - - - XIV. 375, 489.
county. IV. 42.
- - - - VI. 304.
couplement. V. 349.
courier. VII. 390.
courſe. VII. 574.
- - - XIV. 192.
courſers' hair. XII. 432.
courſes. III. 8.
court cupboard. XIV. 379.
court of guard. IX. 549.

court of guard. XII. 611.
- - - - - - - XV. 473, 492.
court holy water. XIV. 145.
court of wards. VII. 300.
courtſies. IV. 85, 512.
courteſy. VIII. 510.
- - - - XV. 468.
courtezans pictures. XIII. 539.
courtſhip. XIV. 469.
couſin. VIII. 412.
- - - - X. 531.
- - - - XIV. 382.
couſins. IV. 419.
cowed. XIII. 546.
cowers. XIII. 540.
cowlſtaff. III. 423.
coxcomb. III. 495.
- - - - - XIV. 56.
coy. V. 119
coyed. XII. 200.
coyſtril. IV. 15.
- - - - XIII. 567.
coziers catches. IV. 61.
crab. V. 37.
crabs. V. 377.
crack. VII. 335.
- - - IX. 127.
- - - XII. 30.
crack of doom. VII. 512.
cracked crowns. VIII. 440.
cracked in the ring. XV. 136.
craftied. XIII. 119.
craftily qualified. XV. 481.
cranking. VIII. 492.
cranks. XII. 13.
crare. XIII. 167.
craven. VI. 454.
- - - - XV. 256.
cravens. XIII. 124.
cream. V. 402.
create. IX. 319.
credent. IV. 148, 351.
- - - - VIII. 22.
creep. XI. 345.
creſcive. IX. 274.
creſſets. VIII. 487.
Creſſid's kind. IX. 314.
crewel. XIV. 112.
cries on. XV. 623.
criſp. III. 125.
- - - VIII. 397.
- - - XI. 604.
criſped. V. 471.
Criſpian. IX. 431.
critical. V. 144.
- - - - XV. 464.
critick. V. 283.
- - - - XI. 416.
crocodile tears. XV. 590
crone. VII. 70.
crooked. VIII. 236.
Croſby-place. X. 483.
croſs. VI. 48.
croſs bow. X. 483.
croſs gartered. IV. 93.
croſſed. XI. 501.
croſſes. V. 199.
- - - IX. 39.
crowkeeper. XIV. 233, 363.
crown up. XI. 332.
crowned. XI. 526, 609.
- - - - - XIII. 586.
crowner's queſt law. XV. 298.
crownet. XII. 618.
crowns. XIII. 540.
cruſh a cup. XIV. 353.
cruſhed. XI. 299.
cruzadoes. XV. 556.
cry. XII. 155, 194.
- - - XV. 199.
cry aim. III. 396, 409.
- - - - - - VIII. 43.
cry havock. VIII. 51.
- - - - - - - - XII. 129.
cry woe. XIV. 147.
cry'd game. III. 395.
crys on. XV. 357.
cub-drawn. XIV. 139.
cuckow. VIII. 566.
cuckow buds. V. 374.
cudgel thy brains. XV. 301.
cue. IX. 384.
- - - X. 577.
- - - XV. 148.

cues. V. 79.
cuiſſes. VIII. 547.
cunning. VI. 416.
- - - - - VIII. 478.
- - - - - XI. 656.
- - - - - XIII. 498.
- - - - - XV. 509.
cunning of a carper. XI. 607.
curb. XV. 235.
curfew. XIV. 165.
curfew bell. XIV. 517.
curled. XV. 406.
curious. VI. 526.
- - - - XII. 528.
curioſity. XI. 616.
- - - - - XIV. 5, 32.
currents. VIII. 437.
curſed. IX. 289.
- - - - XI. 430.
curſt. V. 108.
- - - VII. 100.
curtail dog. III. 359.
curtle axe. VI. 35.
cuſhion. VIII. 472.
cuſtom. VII. 192.
cuſtomer. VI. 372.
- - - - - VII. 289.
- - - - - XV. 583.
cut. IV. 67.
- - VIII. 413.
cut and long tail. III. 429.
cutler's poetry. V. 535.
cuttle. IX. 84.
Cynick. XI. 610.
Cypreſs. X. 112.
cypreſs. IV. 71, 105.

D.

daff. IV. 524.
daffed. IV. 456.
daggers of lath. VIII. 455.
daggers wearing. XIV. 562.
daiſy. XV. 278.
dale. IX. 174.
dally. IV. 71.
Damaſcus. IX. 531.
damn. XII. 346.
dancing rapier. XIII. 277.
dancing ſwords. VI. 234.
danger. V. 508.
dank. VIII. 413.
Danſkers. XV. 90.
dare. IV. 350.
- - - XI. 126.
dark houſe. VI. 270.
darker. XIV. 7.
darkling. V. 69.
- - - - - XII. 636.
- - - - - XIV. 63.
darkneſs. XIII. 128.
darnel. IX. 594.
- - - - XIV. 220.
darraign. X. 264.
date. XI. 241.
dates. XIV. 517.
daub. XIV. 201.
daubery. III. 453.
dawning. XIV. 89.
day bed. IV. 84.
- - - - - X. 596.
day and night. XIV. 47.
day of ſeaſon. VI. 356.
day woman. V. 206.
dead as door nail. IX. 235.
- - - - - - - - - X. 175.
deafened ports. XIII. 577.
deal upon. X. 617.
deals and lives. VI. 115.
dealt on. XII. 563.
dear. IV. 154.
- - - V. 373.
- - - VII. 230.
- - - VIII. 589.
- - - IX. 620.
- - - X. 519.
- - - XI. 423, 424, 649.
- - - XIV. 218, 546.
dear expence. V. 21.
dear ſoul. XV. 178.
deareſt. V. 209.
- - - - VIII. 517.
- - - - XV. 40, 418.

dearn. XIII. 480.
- - - XIV. 193.
dearth. XV. 333.
death tokens. XI. 304.
death's fool. IV. 273.
death's head. IX. 97.
debitor. XV. 384.
debitor and creditor. XIII. 209.
deboſhed. III. 95.
- - - - - VI. 367.
Decimus Brutus. XII. 246.
deck of cards. X. 371.
decked. III. 21.
decline. X. 631.
- - - - XI. 297.
declined. XI. 393.
- - - - - XII. 573.
deed. XI. 635.
deem. XI. 372.
defamy. XII. 89.
default. VI. 268.
defeat. VI. 263.
- - - - XV. 149, 446.
defeatures. VII. 230, 309.
defence. VI. 106.
defend. XV. 441.
defenſible. IX. 72.
defering. XIII. 146.
defiance. IV. 287.
defteſt. IV. 515.
deftly. VII. 507.
defy. VIII. 107, 407.
- - - XIV. 548.
delations. XV. 516.
delay. IV. 55.
- - - - XII. 45.
delighted. IV. 285.
- - - - - XIII. 206.
- - - - - XV. 442.
demerits. XII. 24.
- - - - - XV. 400.
demiſe. X. 641.
demurely. XII. 613.
denay. IV. 79.
denayed. X. 27.
denier. X. 485.
denotements. XV. 515.
denude. XI. 580.
depart. V. 216.
departed. VIII. 65.
- - - - - XI. 486.
departing. X. 294.
depend. XIII. 183.
- - - - XIV. 68.
deprive. XIV. 32.
- - - - XV. 70.
deracinate. IX. 482.
- - - - - XI. 253.
derogate. XIV. 71.
deſcant. III. 183.
- - - - X. 462.
deſert. III. 208.
deſert inacceſſible. VI. 64.
deſerved. XII. 130.
deſigned. XV. 14.
deſired. XV. 471.
deſpatched. XV. 78.
deſperate. XIV. 479.
deſperately mortal. IV. 332.
deſpiſed time. XV. 393.
detected. IV. 303.
determine. XII. 220, 585.
determined. IX. 197, 630.
- - - - - - X. 487.
deteſtable. XIV. 546.
deviſe engines. XV. 610.
dewberries. V. 84.
Diable. XV. 488.
Diana. VI. 130.
Dian's bud. V. 125.
Diana's foreſters. VIII. 368.
Diana's prieſteſs. XIII. 57.
dibble. VII. 126.
Diccon. X. 688.
Dido. XV. 139.
die. VI. 115.
die men like dogs. IX. 91.
die the death. VI. 269.
- - - - - - - - V. 9.
- - - - - - - - XIII. 157.
die upon. V. 61.
diet. VI. 368.
- - - XIII. 130.
difference. XV. 273.

diffuſed. III. 461.
diffuſed. IX. 483.
- - - - X. 475.
- - - - XIV. 50.
digreſs. VI. 479.
- - - - VIII. 334.
digreſſion. V. 205.
dilations. XV. 515.
dildos. VII. 133.
dilemmas. VI. 301.
dimmed. XV. 16.
dine with duke Humphry. X. 636.
dint. XII. 329.
directitude. XII. 182.
diſable. VI. 125.
- - - - IX. 649.
diſappointed. XV. 78.
diſcandy. XII. 586.
diſcloſe. XV. 168, 319.
diſcomfort. VII. 334.
diſcontenting. VII. 157.
diſcontents. VIII. 567.
- - - - - - XII. 446.
diſcovery. XV. 162.
diſcourſe. IV. 149.
diſcuſs. IX. 440.
diſdained. VIII. 403.
diſeaſe. IX. 575.
diſeaſes. XIV. 20.
diſeaſes of horſes. VI. 429.
diſedged. XIII. 124.
diſgrace. XII. 10.
diſhabited. VIII. 44.
diſlike. XIV. 403.
diſmes. XI. 283.
diſnatured. XIV. 71.
diſparted. VIII. 268.
diſpoſe. XII. 634.
diſpoſition. XV. 68.
diſputable. VI. 54.
diſputation. XII. 578.
diſpute. VII. 150.
- - - - XIV. 471.
diſſeat. VII. 555.
diſſemble. IV. 139.
diſſembling. X. 462, 524, 532.
diſtain. VII. 240.
diſtance. VII. 459.
diſtaſte. XI. 289.
diſtemper. IX. 114, 320.
diſtemperature. V. 48.
diſtempered. VIII. 143.
diſtempered draughts. XV. 389.
diſtraught. XIV. 516.
Ditis. X. 38.
divert. VI. 45.
dividable. XI. 254.
divine integrity. XI. 391.
diviſion. XIV. 482.
diviſions. VIII. 500.
do. V. 489.
- - IX. 362.
- - XIII. 179.
do him dead. X. 244.
do his kind. XII. 676.
do me right. IV. 529.
- - - - - - - IX. 229.
do you juſtice. XV. 482.
doers. IV. 339.
doff. VII. 538.
- - - VIII. 79, 564.
- - - XII. 599.
doing. VI. 268.
- - - - VII. 35.
dole. VIII. 429.
- - - IX. 20.
dollors. IV. 191.
dolour. III. 53.
dolours. XIV. 116.
Dolphin. VI. 254.
- - - - XIV. 163.
don. XII. 460.
- - - XIII. 262.
- - - XIV. 367.
don'd. XV. 263.
done. IV. 193.
- - - IX. 623, 630.
- - - X. 339.
- - - XI. 535.
- - - XIII. 330.
done to death. IV. 545.
- - - - - - - - X. 255.
doves. XII. 214.

Dover Cliff. XIV. 226.
double. V. 540.
- - - - XV. 398.
double tongue. V. 65.
double vouchers. XV. 306.
doubt. XII. 120.
dout. IX. 421.
- - - XV. 63.
dowle. III. 109.
down a down. III. 345.
- - - - - - - - XV. 273.
down gyved. XV. 94.
Dowſabel. VII. 272.
drachma. XII. 342.
dragons of the night. XIII. 70.
drave. XII. 423.
draught. XI. 405, 639.
draw. IV. 227.
- - - V. 455.
- - - VIII. 542.
- - - IX. 57.
- - - XI. 437.
drawn. III. 74.
- - - - X. 663.
- - - - XIII. 591.
drawn fox. VIII. 530.
dread lord. X. 559.
dreadful lay. X. 195.
dreſs. VIII. 298.
- - - IX. 402.
dreſſing. IV. 358.
drink. XI. 473.
drink in. III. 412.
driven bed. XV. 432.
drollery. III. 104.
drone. VII. 244.
dropping. XV. 25.
drowned. XIII. 603.
drum. XV. 542.
drumble. III. 422.
dry. III. 18.
dry foot. VII. 276.
dry hand. IV. 18, 428.
duc dame. VI. 55.
dudgeon. VII. 406.
due. IX. 619.
duelling. VI. 164.
Duke. V. 6.
duke. IX. 355.
dulcet diſeaſes. VI. 162.
dull. IX. 192, 338.
dull eyed. V. 484.
- - - - - XIII. 414.
dullard. XIII. 225.
Dumbleton. IX. 26.
dumbs. XIII. 570.
dump. III. 248.
- - - - XIV. 527.
dun. VII. 377.
dun out of the mire. XIV. 368.
dun's the mouſe. XIV. 367.
dungy earth. VII. 59.
dupp'd. XV. 263.
durance. VIII. 375.
duſty death. VII. 570.
dying beards. IV. 333.
dying hair. IV. 448.

E.

eager. X. 295.
- - - - XV. 59.
eagles longevity. XI. 608.
eanlings. V. 416.
ear. VIII. 382.
- - XII. 448.
ear kiſſing. XIV. 80.
earned. XIII. 515.
ears. VI. 216.
eath. X. 68.
eaſe. XV. 331.
Eaſtcheap. VIII. 441.
eaſy. X. 78.
- - - XII. 209.
eat no fiſh. XIV. 51.
Ebrew Jew. VIII. 458.
eche. XIII. 479.
ecſtacy. III. 113.
- - - - IV. 456.
- - - - VII. 464, 537.
edge of a featherbed. V. 435.
Edward Shovelboards. III. 318.
eels. XIII. 543.
effect. X. 487.

effects. IV. 275.
- - - - XV. 234, 252.
egal. V. 486.
egg and butter. VIII. 418.
eggs for money. VII. 23.
either. V. 73.
eke. IX. 349.
eld. III. 460.
- - IV. 275.
elder maſters. XV. 344.
element. XIV. 138.
elements, XI. 13.
- - - - XII. 528.
elephants' joints. XI. 300.
elf hair. XIV. 108.
Elixir. III. 159.
elves. III. 141.
elviſh marked. X. 498.
elviſh ſprites. VII. 242.
Emanuel. X. 141.
emballing. XI. 78.
embar. IX. 283.
embarquements. XII. 59.
emboſſed. VI. 302, 391.
- - - - - VIII. 533.
- - - - - XI. 649.
- - - - - XII. 622.
- - - - - XIV. 132.
embowelled. X. 663.
embraced heavineſs. V. 454.
empericutick. XII. 66.
empery. IX. 294.
- - - - XIII. 56.
employment. IV. 87.
- - - - - - XIV. 272.
emulation. IX. 625.
- - - - - XI. 293.
- - - - - XII. 19, 306.
emulous. XI. 298, 308.
en. XIII. 437.
enactures. XV. 192.
encave. XV. 581.
encounter. VII. 83.
- - - - - XIII. 25.
end. III. 266.
enfeoff. VIII. 514.
enforce. XII. 106.
engaged. VIII. 560, 572.
engine. III. 62.
- - - - XIV. 69.
Engliſhman's ſuit. IV. 470.
engroſs. X. 596.
engroſſing. XIV. 554.
engroſſments. IX. 197.
enkindle. VII. 357.
enmeſh. XV. 500.
enmew. IV. 282.
enonymus. XIV. 109.
enormous. XIV. 105.
enridged. XIV. 232.
enſconce. VI. 253.
enſeamed. XV. 231.
enſhield beauty. IV. 262.
enſteeped. XV. 461.
enſues. XIII. 109.
entertain. XII. 167, 395.
- - - - - XIII. 181.
entertainment. XV. 531.
entire point. XIV. 26.
entreatments. XV. 57.
envious. X. 68.
enviouſly. XV. 258.
envy. V. 495, 506.
- - - IX. 616.
- - - X. 324.
- - - XI. 61, 101, 326.
- - - XII. 48, 148, 152, 285, 668.
- - - XIII. 518.
Epheſian. III. 464.
- - - - - IX. 67.
epileptick viſage. XIV. 98.
epitome. XII. 217.
equal. XI. 21.
equalities. XIV. 5.
equipage. III. 371.
erewhile. V. 249.
eringoes. III. 481.
Erpingham, Sir Thomas. IX. 402.
erring. XV. 448.
Erynnys. VIII. 357.
eſcape. XIII. 332.
eſcheator. III. 337.

eſcoted. XV. 127.
Eſil. XV. 316.
Eſperance. VIII. 575.
eſpialls. IX. 535.
- - - - XV. 154.
eſſay. XIV. 36.
eſſential. XV. 458.
eſtate. XV. 213.
eſteem. VI. 355.
eſtimable. IV. 45.
eſtimate. XII. 155.
eſtimation. VIII. 411.
eſtridges. VIII. 544.
eternal plant. X. 324.
eterne. VII. 465.
even. XII. 284.
- - - XIV. 258.
- - - XV. 476.
even chriſtian. XV. 299.
ever among. IX. 225.
everlaſting. VII. 275.
evil diet. X. 470.
evils. IV. 246.
- - - XI. 60.
eunuchs. IV. 12.
- - - - V. 143.
examined. VI. 294.
excellent differences. XV. 332.
excrement. V. 309, 471.
- - - - - VII. 167.
excrements. XV. 233.
execute. XI. 443.
execution. XV. 552.
executors. IX. 293.
exempt. VII. 241.
- - - - IX. 567.
exerciſe. X. 572.
- - - - XV. 558.
exhale. IX. 313.
exhibition. III. 190.
- - - - - XIV. 35.
- - - - - XV. 432.
exigent. IX. 573.
exorciſe. X. 34.
exorciſer. XIII. 174.
exorciſt. VI. 373.
- - - - XII. 296.
expect. XI. 251.
expedience. VIII. 361.
- - - - - - IX. 433.
- - - - - - XII. 431.
expedient. VIII. 31, 225.
- - - - - X. 87, 483.
expediently. VI. 75.
expert. XV. 456.
expiate. X. 578.
expire. XIII. 512.
expire the term. XIV. 378.
expoſtulate. XV. 102.
expulſed. IX. 600.
exſufflicate. XV. 526.
extaſy. XV. 168, 234.
extend. XII. 423.
- - - - XIII. 8, 28, 77.
extend his paſſion. VII. 478.
extent. IV. 138.
- - - - VI. 75.
extern. XV. 386.
extirp. IX. 600.
extracting. IV. 165.
extravagant. XV. 23, 393.
extremes. VII. 118.
- - - - - IX. 610.
extremity. XII. 158.
- - - - - XIII. 587.
- - - - - XV. 641.
eyas muſket. III. 414.
eyaſes. XV. 126.
eye. III. 55.
- - XV. 254.
eyliads. III. 336.
eyne. V. 20.

F.

fa ſol a. XIV. 44.
face. IX. 653.
face of men. X. 281.
face royal. IX. 25.
faced. VI. 520.
- - - VIII. 567.
facinorous. VI. 255.
factious. XII. 268.
faculties. VII. 389.
faded. XV. 23.
fadge. IV. 49.

fadge. V. 310.
fadings. VII. 134.
fain. X. 42.
fair. V. 14.
- - VI. 80.
- - VII. 230.
- - XIV. 391.
fairy. VII. 275.
- - - XII. 609.
faithful man. X. 508.
faithfully. XI. 538.
faitours. IX. 88.
fall. IV. 216.
- - V. 151.
- - VII. 239.
- - IX. 489.
- - X. 676.
- - XI. 527.
- - XIV. 127.
fall and ceaſe. XIV. 293.
falls. XV. 591.
falſe. XIII. 77.
falſe as water. XV. 640.
falſing. VII. 237.
falſely. IV. 258.
- - - - V. 184.
- - - - XII. 113.
familiar. X. 162.
fan. V. 255.
- - VIII. 434.
fan bearer. XIV. 428, 437.
fancies and goodnights. IX. 146.
fancy. V. 14, 132, 470.
- - - VI. 118, 141, 476.
- - - VII. 155.
- - - IX. 651.
fancy free. V. 56.
fang. XI. 585.
fans. III. 371.
fantaſtical. VII. 351.
fantaſticoes. XIV. 421.
fantaſy. XII. 288.
fap. III. 321.
far. XIII. 8.
far off guilty. VII. 53.
farced. IX. 415.
farre. VII. 152.
faſhion. IX. 565.
faſhions. VI. 475.
faſt. XIII. 178.
faſt and looſe. XII. 618.
faſt intent. XIV. 7.
Faſtolfe, Sir John. IX. 514. See OLDCASTLE.
fat and fulſome. IV. 155.
favour. IV. 69, 323.
- - - - V. 16.
- - - - VII. 188, 362, 380.
- - - - IX. 483.
- - - - XII. 269.
- - - - XIII. 216, 524.
- - - - XIV. 67.
- - - - XV. 311, 568.
favours. VIII. 311, 517.
- - - - XIV. 191.
fault. VIII. 127.
Fauſtus, Dr. III. 468.
fear. IV. 215.
- - - IX. 15, 191, 203, 287.
- - - X. 329, 376.
- - - XII. 505.
- - - XV. 406.
fear no colours. IV. 26.
feared. V. 423.
fearful. III. 49.
fearful bravery. XII. 373.
fearful guard. V. 422.
fears. VIII. 395.
feaſt of death. IX. 627.
feat. XIII. 10, 216, 545.
feather of wing. XIII. 60.
feathers. XV. 198.
feature. VI. 102.
- - - - X. 462.
- - - - XII. 502.
- - - - XIII. 220.
- - - - XIV. 211.
federary VII. 52.
fee. XV. 101.
fee farm. XI. 323.
feeder. XII. 584.
feeders. XI. 524.
feeding. VII. 132.
feeling. XIV. 245.
feeling diſputation. VIII. 499.
feere. XIII. 324.

fell of hair. VII. 568.
fellow. III. 93.
- - - - IV. 119.
fence. IV. 524.
- - - X. 46.
fencing. XV. 91.
fennel. XV. 276.
feodary. IV. 265.
- - - - XIII. 103.
ferret. XII. 256.
fern ſeed. VIII. 423.
fertile boſom. VII. 18.
feſtinately. V. 224.
feſtival terms. IV. 542.
fet. IX. 352.
- - X. 69.
few. VI. 427.
fewneſs. IV. 211.
fico. III. 334.
fielded. XII. 33.
fierce. V. 372.
- - - XI. 13, 578.
- - - XIII. 231.
fierce cauſe. VIII. 105.
fife. XV. 542.
fig. IX. 234.
fig of Spain. IX. 378.
fighting at court, IX. 606.
figo. IX. 378.
figures. VIII. 406.
file. VII. 457.
- - XI. 15.
- - XIII. 282.
filed. VII. 453.
fillip. IX. 39.
fills. XI. 332.
finch egg. XI. 402.
find. IX. 280.
- - - XIV. 130.
finder of madmen. IV. 122.
fine. VI. 399.
- - IX. 280.
fine end. IX. 329.
fine iſſues. IV. 185.
fineleſs. XV. 525.
finely. X. 371.
finger in pye. XI. 13.
Finſbury. VIII. 503.
fire drake. XI. 191.
fire new. V. 192.
firk. IX. 444.
firſt. XII. 160.
firſt born in Ægypt. VI. 56.
firſt houſe. V. 105.
- - - - - XIV. 420.
firſtlings. VII. 515.
- - - - - XI. 217.
fiſtula. VI. 187.
fit o'the face. XI. 43.
fitchew. XI. 404.
- - - - XIV. 237.
- - - - XV. 585.
fitly. XII. 11.
fits. XI. 313.
fits o'the ſeaſon. VII. 517.
five wits. IV. 144, 401.
- - - - - XIV. 158.
fixure. VII. 200.
flack. V. 356.
flap dragon. V. 305.
- - - - - - IX. 99.
flap dragons. VII. 98.
flap jacks. XIII. 445.
flaſk. XIV. 476.
flaw. IX. 185.
- - - X. 90.
- - - XII. 217.
- - - XIII. 489.
- - - XV. 312.
flaws. VII. 478.
- - - XIV. 135.
flecked. XIV. 412.
fleeting. X. 511.
flects. X. 67.
- - - XII. 586.
Flemiſh drunkard. III. 353.
fleſh and fell. XIV. 271.
fleſhment. XIV. 101.
flewed. V. 129.
Flibbertigibbet. XIV. 165, 202.
flickering. XIV. 100.
flight. IV. 398.
Florentius. VI. 428.
Florio, John. V. 256.

flote. III. 29.
flouriſh. IV. 321.
flouriſh my fortune. X. 500.
flout the ſky. VII. 338.
flow of Nile. XII. 513.
flowering. X. 83.
fluſh youth. XII. 448.
flying. X. 41.
foeman. IX. 138.
foin. III. 391.
foining. IV. 525.
foins. XIV. 247.
foiſon. III. 62, 124.
- - - - IV. 212.
- - - - XII. 514.
folds in. XII. 234.
folly. XV. 640.
fond. IV. 243. 361.
- - - V. 109, 483.
- - - VI. 44.
- - - IX. 559.
- - - X. 74. 586.
- - - XI. 220.
- - - XIII. 159.
- - - XV. 339.
fond done. VI. 218.
fondly. IX. 173.
- - - - X. 262.
fool and death. XIII. 498.
fool and a phyſician. III. 433.
fool and feather. XI. 45.
fool begged. VII. 227.
fools. XIV. 63.
fools of Nature. XV. 68.
fool's paradiſe. XIV. 432.
foot. XIII. 206.
footcloth. X. 157, 583.
for. III. 242.
- - IV. 217.
- - VI. 293.
- - VII. 142, 459.
- - VIII. 67, 226.
- - XI. 491.
- - XII. 211, 551.
- - XIII. 149, 161, 401, 427.
- - XIV. 25.
forage. VIII. 154.
forbid. VII. 345.
force. IV. 284.
- - - V. 457.
- - - IX. 304.
- - - XI. 109, 307.
- - - XII. 138.
forced. VII. 70, 122.
- - - - XI. 403.
fordone. V. 168.
foredid. XIV. 289.
foredoes. XV. 95, 313, 628.
foredoomed. XIV. 295.
forefended. XIV. 261.
foreflow. X. 278.
foreſpent. IX. 11.
foreſtall. XIII. 135.
foreſtalled. IX. 214.
forfeit. IV. 308. 385.
- - - - X. 529.
forfeits of barbers' ſhop. IV. 373.
forgetive. IX. 180.
forked head. VI. 39.
forked plague. XV. 534.
forks. XIV. 237.
form. XII. 92.
formal. VII. 298.
- - - - XII. 496.
formal capacity. IV. 90.
former. XII. 377.
forſpoke. XII. 548.
forth. XIII. 436.
- - - XV. 621.
forthcoming. X. 52.
forthright. IV. 338.
fortune thy foe. III. 418.
fortune's fool. XIV. 452.
forty. XI. 124.
forty pence. XI. 82.
forwearied. VIII. 45.
foul. VI. 105.
- - - XIV. 148.
Fox, biſhop of Winton. XI. 123.
fox. IX. 441.
foyſons. VII. 531.
fractions. XI. 528.

frail. XV. 467.
frame. IV. 502.
- - - - XIII. 392.
frampold. III. 378.
frank. IX. 67.
- - - - X. 505.
franklin. VII. 195.
- - - - - VIII. 418.
- - - - - XIII. 108.
free. IV. 70, 377.
- - - X. 83.
- - - XI. 530.
- - - XV. 499.
free contempt. XII. 105.
free honours. VII. 495.
free things. XIV. 186.
French crown. IV. 191.
French crowns. V. 27.
French falconers. XV. 137.
French nods. X. 489.
freſh admirer. XI. 9.
freſh new. XIII. 490.
frets. VI. 449.
fretted. XIII. 88.
friend. IV. 426.
- - - - V. 338.
- - - - XII. 569.
- - - - XIII. 32, 36.
friend at court. IX. 209.
friendſhips. VII. 105.
frippery. III. 134.
fronted. XII. 468.
frontier. VIII. 390.
frontlet. XIV. 61.
froth and lime. III. 332.
frows. XV. 210.
fruit. XV. 100.
fruitful. XV. 499.
fruſh. XI. 441.
fruſtrate. XII. 644.
fulfill. XI. 215.
full. III. 12.
- - - IV. 462.
- - - VII. 20, 366.
- - - IX. 513.
- - - XIII. 392.
- - - XV. 387, 456.
full bent. IV. 459.
full conſent. XI. 290.
full fortune. XV. 387.
full line. IV. 213.
full of bread. XV. 215.
full of view. XIII. 128.
fullam. III. 339.
fulleſt. XII. 580.
fulſome. V. 416.
- - - - - X. 676.
fumbling. XI. 258.
fumbling with ſheets. IX. 330.
funeral entertainments. XV. 40.
furniſhed. VI. 172.
furniſhings. XIV. 141.
furred pack. 138.
fuſtilarian. IX. 51.

G.

gaberdine. III. 78.
gad. XIII. 325.
- - - XIV. 35.
gadding. XIV. 508.
gain giving. XV. 341.
gainſay. X. 386.
- - - - XI. 90.
gait. V. 165, 171.
- - - XV. 26.
Galathe. XI. 435.
Galen. XII. 66.
galliard. IX. 296.
galliaſſes. VI. 463.
gallimawfrey. VII. 147.
gallow. XIV. 147.
gallow glaſſes. VII. 381.
- - - - - - - - X. 170.
Galloway nags. IX. 93.
gally mawfrey. III. 360.
Gam, David. IX. 468.
game. V. 20.
gameſter. VI. 14, 366, 465.
- - - - - XIII. 561.
gap of breath. VIII. 107.
gaping. V. 498.
- - - - XI. 189.

Garagantua. VI. 91.
garb. XIV. 99.
garboils. XII. 438.
garden houſe. IV. 367.
gariſh. XIV. 460.
garlick. XII. 191.
garner'd. XV. 599.
Gaſcoigne, ſir William, IX. 29, 217.
gafted. XIV. 84.
gate of mercy. IX. 361.
gates of Troy. XI. 215.
gather. XIV. 224.
gaudy. XII. 588.
gaunt. IX. 148.
gaurded. IX. 152, 427.
gawd. V. 132.
- - - - VI. 441.
gawds. V. 7.
- - - - VIII. 100.
gear. V. 403.
- - - X. 76.
geck. IV. 169.
- - - XIII. 204.
geer. XI. 219.
gelded. X. 144.
gem. XI. 81.
gemel. V. 134.
general. IV. 256.
- - - - XI. 527.
- - - - XV. 138, 149, 415.
general aſſault. XV. 92.
general gender. XV. 283.
general lowts. XII. 139.
generoſity. XII. 19.
generous. IV. 354.
- - - - - XV. 535.
gennets. XV. 391.
gentile. V. 447.
gentility. V. 188.
gentle. VII. 41.
- - - - X. 595.
- - - - XIII. 153.
gentle entertainment. XV. 341.
gentle weal. VII. 480.
gentleneſs. V. 72.
gentry. XV. 98.
german. XV. 336.
German clock. V. 241.
German hunting. IX. 57.
germins. VII. 506.
- - - - - XIV. 145.
geſt. VII. 12.
ghoſt. X. 103.
ghoſted. XII. 504.
gib. XV. 239.
gib cat. VIII. 376.
giddy. IX. 286.
gifts. VI. 416.
giglot. IX. 636.
- - - - XIII. 98.
giglots. IV. 375.
gild. VII. 437.
gilded. III. 159.
gilders. VII. 267.
gilly flowers. VII. 125.
gilt. VIII. 245.
- - - IX. 199, 303, 438.
- - - X. 269.
- - - XII. 29.
gimmal. IX. 425, 519.
ging. III. 450.
gipſey. XII. 408.
gird. VI. 547.
- - - IX. 24, 527.
- - - XII. 22.
girdle break. VIII. 532.
girdle round the earth. V. 57.
give them ſeals. XV. 209.
give your hands. V. 172.
glared. XII. 263.
glaſs gazing. XIV. 92.
glaſs of faſhion. XV. 167.
glaſſes. IX. 56.
gleek. V. 83.
- - - XIV. 528.
gleeking. IX. 477.
Glendower, Owen. VIII. 494.
glib. VII. 58.
glooming. XIV. 566.
gloſs. IX. 624.
Gloſter, Thomas, duke of. X. 618.
gloves. VII. 140.

gloves. VIII. 3, 32.
gloves in caps. XIV. 161.
glow worm. V. 85.
gloze. IX. 279.
glozed. XI. 291.
glut. III. 9.
go. IV. 408.
- - XI. 143.
go by. VI. 387.
go to the world. VI. 214.
go under. VI. 291.
go your gait. XIV. 246.
God and Saint George. X. 685.
God before. IX. 386.
God 'illd you. XV. 261.
God 'ild you. VI. 107, 161.
God ſave the mark. XIV. 462.
God warn us. VI. 127.
God yield. VII. 283.
goddeſs-like. XIII. 569.
godfathers. XI. 186.
godlike feat. XI. 244.
God's a good man. IV. 494.
God's ſonties. V. 428.
gold potable. IX. 202.
golden fire. XV. 120.
golden ſleep. VIII. 436.
gone. XII. 25.
Gongarian. III. 332.
good. XI. 154, 170.
- - - XII. 6.
good (a). III. 271.
good carriage. XIV. 378.
good cheap. VIII. 524.
good deed. VII. 12.
good den. VIII. 19.
good even. XI. 513.
good jer. III. 349.
good lady. XIII. 82.
good leave. VI. 11.
- - - - - - VIII. 24. 390.
- - - - - - X. 308.
good life. III. 111.
- - - - - IV. 54.
good maſters. VII. 196.
good morrow. XV. 503.
good name. XV. 520.
good time. III. 189.
- - - - - IV. 289.
- - - - - X. 551.
good year. IX. 80.
gorbellied. VIII. 430.
gorged. VI. 501.
goſpiller. VII. 456.
goſs. III. 131.
goſſips. III. 238.
goſſomer. XIV. 230, 423.
government. V. 149.
- - - - - - - X. 245.
goujeers. XIV. 270.
goujere. IV. 419.
gourds. III. 539.
gouts. VII. 407.
grace. V. 70.
- - - XIV. 274.
grace exact. XI. 258.
grace of kings. IX. 304.
graced. X. 635.
graceful. VII. 183.
gracious. III. 245.
- - - - - IV. 501.
- - - - - V. 470.
- - - - - VIII. 110.
- - - - - XI. 289.
gracious ſilence. XII. 70.
grained. VII. 310.
- - - - XV. 230.
gramercy. XIII. 327.
grandfire phraſe. XIV. 367.
grange. IV. 293.
- - - - XV. 390.
grant. XII. 524.
grapple. VIII. 157.
- - - - XV. 51.
gratulate. IV. 386.
Gray Malkin. VII. 327.
grave. VIII. 278.
- - - XI. 603.
grave charm. XII. 618.
grave man. XIV. 450.
graze. XV. 593.
great meaſure. IV. 397.
great morning. XI. 367.
- - - - - - - - XIII. 155.

great ſort. IX. 461.
greaves. IX. 153.
Greek. XI. 233.
green. V. 203.
- - - XI. 574.
- - - XIV. 515.
- - - XV. 473.
green eyes. V. 164.
green ſleeves. III. 357.
greenly. IX. 488.
- - - - XV. 265.
greet the time. XIV. 265.
greets. XIII. 548.
grew together. XI. 10.
grey. XIII. 284.
grey eyes. XIV. 423.
grief. VIII. 393, 557.
- - - IX. 18, 155, 159, 669.
- - - XII. 352.
griefs. III. 288.
- - - XII. 470.
grievances. III. 263.
griping grief. XIV. 529.
griſe. IV. 105.
- - - XV. 428.
Griſſel. VI. 458.
grize. XI. 585.
groſs and ſcope. XV. 12.
groſsly. IX. 323.
groundlings. XV. 171.
grow to a point. V. 22.
growing. VII. 268.
growth. VII. 102.
grunt. XV. 161.
guard. IV. 283. 415.
- - - VIII. 125.
guard of ſafety. XV. 493.
guarded. V. 433.
guerdon. IV. 541.
- - - - V. 236.
guerdoned. X. 328.
Guiana. III. 337.
guiled. IV. 472.
guilty to. VII. 158.
Guinea hen. XV. 444.
Guinever. V. 254.
gules. XI. 591.
gules. XV. 141.
gull. XI. 511.
gummed velvet. VIII. 425.
gun ſtones. IX. 300.
guſt. XI. 562.
guſt it. VII. 29.
guts. XV. 241.
Guy of Warwick. XI. 191.
gyve. XV. 468.
gyves. VIII. 553.

H.

H. IV. 489.
haberdaſher's wife. XI. 193.
haggard. IV. 100, 462.
- - - - VI. 502.
- - - - XV. 531.
hair. VII. 264.
- - - VIII. 540.
hair againſt. III. 393.
- - - - - - XI. 230.
- - - - - - XIV. 427.
halcyon. XIV. 98.
half caps. XI. 528.
half faced. VIII. 405.
half faced groat. VIII. 12.
half kirtles. IX. 239.
half pence. IV. 455.
hall! a hall. XIV. 381.
hallidom. III. 260.
Hallowmas. III. 194.
- - - - - - VIII. 323.
hand. VII. 441.
handleſt. XI. 221.
hands not hearts. XV. 558.
handſaw. XV. 130.
handy dandy. XIV. 239.
hangers. XV. 335.
hangman. IV. 469.
happily. VI. 527.
- - - - XI. 147, 168.
happy. XI. 6.
- - - XIII. 130.
happy man be his dole. III. 431.
- - - - - - - - - - - - VI. 418.
- - - - - - - - - - - - VII. 25.

happy time. XIV. 489.
haps. XV. 253.
hardiment. VIII. 397.
hare. VIII. 377.
hare lip. V. 170.
harlocks. XIV. 220.
harlot. VII. 305.
harlotry. VIII. 473.
harneſs. VII. 573.
- - - - XI. 492.
- - - - XII. 609.
harp. VII. 508.
Harper. VII. 500.
harrows. XV. 9.
harryed. XII. 534.
hart of Greece. VI. 406.
harveſt home. VIII. 391.
haſte poſt haſte. XV. 403, 414.
Haſtings, Lord. X. 584.
hatch. XI. 248.
- - - XIII. 533.
have with you. X. 571.
- - - - - - - - XV. 405.
having. III. 411.
- - - - VI. 99.
- - - - VII. 167, 351.
- - - - XI. 76.
- - - - XV. 618.
haviour. XIII. 119.
havock. XII. 328.
haught. VIII. 314.
haughty. IX. 577, 603, 610.
haunt. IX. 341.
- - - X. 259.
hazard. IX. 298.
hay. XIV. 420.
head. VIII. 412.
- - - IX. 319.
head and front. XV. 418.
health five fathom deep. XIV. 376.
heaping friendſhips. VII. 105.
heard a bird ſing. IX. 249.
hearſed. XV. 67.
heart. XI. 28.
- - - XII. 11.
- - - XIII. 514.
heart burn. IV. 423.
heart in. XI. 492.
heart of heart. XI. 391.
heart of ten. VI. 465.
hearted. XV. 551.
hearted throne. XV. 449.
heave. XII. 82.
heavineſs. XII. 639.
heavy night. XV. 622.
hebenon. XV. 77.
hedge. XI. 111.
- - - - XII. 355.
hefted. XIV. 127.
hefts. VII. 49.
heigh ho. XIV. 150.
height. IV. 511.
- - - - XI. 399.
heir. III. 253.
- - - VIII. 251.
hell. VII. 277.
help. XV. 251.
hence. IX. 245.
henchman. V. 20.
hent. IV. 354.
- - - VII. 118.
- - - XV. 216.
herald. XIII. 489.
herb of grace. VI. 341.
- - - - - - - - XV. 277.
hereby. V. 206.
hereditary. XI. 528.
here's no vanity. VIII. 579.
hermits. VII. 384.
Herod. XV. 173.
Heſperides. XIII. 399.
heſt. III. 89.
hey day. XV. 228.
Hey nonny. XIV. 163.
Hey no nonny. XV. 273.
hide fox. XV. 249.
Hieronymo. XIV. 157.
high. XV. 611.
high and low. VII. 185.
high fantaſtical. IV. 6.
high forehead. XIV. 395.
high men and low men. III. 340.
high noiſes. XIV. 187.

high repented. VI. 356.
high tides. VIII. 76.
hight. V. 151.
hilding. VI. 298, 442.
- - - - IX. 13, 423.
- - - - XII. 520.
- - - - XIII. 80.
him. VI. 400.
hinge the knee. XI. 607.
hint. III. 19, 52.
- - - XV. 423.
Hiren. IX. 88, 91.
his. IX. 188.
- - XI. 534.
- - XV. 65.
hiſtory. IV. 184.
hit. XIV. 30.
hit the white. VI. 557.
ho, ho! III. 38.
ho, ho, ho. V. 115.
- - - - - - XII. 594.
hoar. XIV. 430.
hob nob. IV. 127.
hobby horſe. V. 226.
- - - - - - XV. 186.
hoiſt. XV. 241.
hold. V. 520.
- - - VII. 579.
- - - IX. 7.
- - - XII. 315.
hold, hold. VII. 377.
hold in. VIII. 422.
hold it. X. 572.
hold my hand, XII. 268.
hold rumour. VII. 517.
hold taking. XI. 500.
hold up thy hand. X. 120.
holds me. XV. 450.
holla. VI. 92.
hollow cell. XV. 550.
holy croſſes. V. 525.
holy day terms. VIII. 392.
holy rood. X. 570.
home. VI. 354.
honeſt. XV. 139.
honeſt as ſkin between brows. IV. 493.
honeſty. XI. 532.
honey ſtalks. XIII. 340.
honorificabilitudinitatibus. V. 305.
honour. IV. 234.
- - - - X. 567.
- - - - XI. 476, 628.
- - - - XIV. 38.
honour born. VI. 262.
honours. XIV. 296.
hood. V. 436.
- - - XIV. 459.
hooded. IX. 394.
hoodman blind. XV. 229.
hoods make not monks. XI. 100.
hook and line. IX. 87.
Hop dance. XIV. 179.
hope. VII. 250.
- - - XII. 460.
Hopkins, Nicholas. XI. 25.
hopes. VIII. 387.
horologe. XV. 485.
hot houſe. IV. 222.
hot livers. VIII. 467.
hough. VII. 31.
hound of Crete. IX. 314.
houſe. XIV. 125.
houſewife. XII. 640.
How. XIII. 558.
hoxes. VII. 30.
hugger mugger. XV. 265.
hull. IV. 35.
hulling. XI. 95.
human mortals. V. 44.
humble. V. 364.
humorous. IX. 184.
- - - - - XIV. 395.
humour. III. 317, 362.
- - - - V. 498.
humours. IX. 356.
humming. XIII. 493.
Hundred merry tales. IV. 429.
hundred pound. XIV. 92.
Hungarian. III. 332.
hungry beach. XII. 216.
hunt counter. IX. 30.

hunting in the evening. XI. 514.
hunts up. XIV. 483.
hurl. XII. 376.
hurly. IX. 113.
hurly burly. VII. 325.
hurtle. XII. 298.
hurtling. VI. 143.
huſband. IV. 301.
huſbandry. VII. 400.
- - - - - - XI. 227.
- - - - - - XV. 53.
Hyems chin. V. 48.
hyen laugh. VI. 130.
Hyperion. XV. 36, 226.
hypocriſy againſt the devil. XV. 573.
Hyrcan. VII. 481.

I. and J.

I. IX. 84.
- XIV. 461.
i' the haſte. XIV. 82.
I' the name of me. VII. 114.
Jack. III. 133, 349.
- - - IV. 407.
- - - VIII. 257.
- - - XII. 210, 580.
Jack a lent. III. 415, 494.
Jack o' the clock. VIII. 343.
- - - - - - - - - - X. 620.
Jack ſauce. IX. 461.
Jacks. X. 489, 490.
Jack and Jills. VI. 492.
jade. IX. 388.
jaded. X. 126.
- - - XI. 125.
jar of the clock. VII. 13.
jauncing. VIII. 345.
jaunt. XIV. 438.
jay. XIII. 121.
ice brook. XV. 650.
Iceland dog. IX. 311.
idle. VII. 242.
- - - XV. 423.
idle and fond. XIV. 37.
idly. VIII. 325.
jealous. XIV. 54.
jeſſes. XV. 532.
jeſt. VIII. 210.
jet. XIII. 110, 427.
jets. IV. 82.
Ifecks. VII. 18.
ignis fatuus. XIV. 157.
ignomy. IV. 265.
- - - - VIII. 528.
- - - - XI. 450.
- - - - XIII. 333.
ignorant. VII. 378.
- - - - - XIII. 97, 104.
jig. XII. 361.
- - XV. 143.
jig maker. XV. 183.
Ilion. XI. 394.
Ilium. XI. 225, 231.
ill. IX. 580.
ill inhabited. VI. 103.
ill nurtured. X. 18.
ill roaſted egg. VI. 77.
I'll tell thee. XI. 377.
illuſtrate. V. 248.
image. III. 472.
- - - V. 247.
- - - XIV. 291.
imaginary. IX. 265.
imagined. XV. 523,
imagined ſpeed. V. 488.
imbare. IX. 283.
immanity. IX. 641.
immediacy. XIV. 274.
immediate heir. VI. 262.
imp. V. 198.
- - - IX. 244, 404,
imp out. VIII. 244.
impair. XI. 386.
impaled. X. 315.
impartial. IV. 365.
impawn. IX. 277.
impawned. XV. 335.
impeach. V. 59.
impeachment. III. 187.
- - - - - - - - IX. 385.
imperious. III. 210.

imperious. XI. 391.
- - - - - XIII. 152, 345.
imperſeverance. XIII. 149.
importable. IV. 435.
importance. IV. 170.
- - - - - - VII. 187.
- - - - - - VIII. 29.
- - - - - - XIII. 30.
important. IV. 425.
- - - - - VI. 304.
- - - - - VII. 300.
- - - - - XIV. 221.
importing. XV. 286.
importune. XII. 637.
impoſe. III. 261.
impoſitions. VI. 337.
impoſſible ſlanders. IV. 430.
impreſs. VIII. 268.
- - - - - XIV. 273.
- - - - - XV. 12.
impugn. V. 508.
in. V. 93. 506.
- - XII. 143.
in any hand. VI. 299.
in at the window. VIII. 18.
in that. IV. 554.
- - - - XIV. 11.
incapable. X. 532.
- - - - - XV. 295.
incarnardine. VII. 421.
incarnate. IX. 334.
incenſe. III. 341.
- - - - VII. 177.
- - - - XIV. 137.
incenſed. IV. 534.
- - - - - - X. 563.
- - - - - - XI. 163.
inclining. XV. 499.
inclips. XII. 516.
include. III. 289.
incony. V. 234.
incorrect. XV. 32.
increaſe. V. 49.
- - - - - XIII. 362.
indeed IV. 279.
indent. VIII. 395.
index. X. 539, 630.
index. XV. 225, 474.
indexes. XI. 269.
indifferent. VIII. 262.
indiſtinguiſhable. XI. 401.
indite. XV. 139.
induction. VIII. 486.
- - - - - XV. 577.
inductions. X. 463, 626.
indue. XV. 569,
indued. XV. 296.
indurance. XI. 170.
inequality. IV. 359.
infinite. XI. 572, 604.
inflict. XIII. 578.
informal. IV. 368.
ingaged. VI. 360.
ingenious. VI. 411.
- - - - - XIV. 250.
ingeniouſly. XI. 529.
ingene. XV. 460.
ingraft infirmity. XV. 486.
inhabitable. VIII. 193.
inherit. III. 127, 249.
- - - - VIII. 194.
- - - - XIII. 285.
- - - - XIV. 237, 348.
inhibit. VII. 482.
inhibited. VI. 196.
inhibition. XV. 124.
inhooped. XII. 492.
initiate fear. VII. 489.
inkhorn mate. IX. 586.
inkle. XIII. 570.
inland. VI. 63, 97.
inn. VIII. 320, 526.
innocent. VI. 327.
- - - - - XIII. 546.
- - - - - XIV. 175.
innovation. XV. 122.
inſane root. VII. 353.
inſanie. V. 304.
inſculped. V. 450.
inſconce. VII. 234.
inſinuate. VII. 168.
inſinuation. XV. 328.
inſtance. III. 387.
- - - - - IV. 149.

instance. VI. 308.
- - - - - X. 568.
instanced. IX. 43.
instances. XV. 191.
instinct. VIII. 463.
integrity. VII. 81.
- - - - - XII. 121.
intend. IV. 445.
- - - - V. 110.
- - - - VI. 502.
- - - - X. 595.
- - - - XI. 5.
intended. IX. 161.
intending. X. 585.
- - - - - XI. 528.
intendment. IX. 286.
intention. III. 337.
- - - - - VII. 22.
intentively. XV. 425.
intents. V. 145.
intereſſed. XIV. 12.
intereſt. VIII. 160.
intergatories. VI. 326.
- - - - - - - XIII. 231.
intermiſſion. V. 479.
- - - - - - VII. 541.
- - - - - - XIV. 114.
interpret. XI. 468.
into. XI. 338.
intrenchant. VII. 577.
intrinſe. XIV. 96.
invention. IV. 251.
inveſting. IX. 400.
inveſts. XV. 54.
inward. IV. 304, 508.
- - - - V. 308.
- - - - X. 577.
John a dreams. XV. 149.
John Drum's Entertainment. VI. 299.
join in ſouls. V. 98.
joint ring. XV. 617.
jolly Robins. IV. 143.
Jove. IX. 245.
Jove's accord. XI. 263.
Jovial. XIII. 176.
journal. IV. 343.
joy. VIII. 256.
Iris. X. 116.
Iriſh rat. VI. 87.
irk it. IV. 455.
iron crown. X. 609.
irregulous. XIII. 176.
iſſues. XV. 529.
iteration. VIII. 79.
Judas coloured beard. VI. 110.
Judean. XV. 656.
judicious. XII. 234.
judgement. XII. 121.
Julio Romano. VII. 191.
jump. V. 457.
- - - X. 550.
- - - XII. 121.
- - - XIII. 210.
- - - XV. 12, 502.
jump the life. VII. 388.
Juno's eyes. VII. 127.
juſticer. XIII. 222.
- - - - XIV. 177, 212.
jutty. VII. 382.
- - - IX. 350.
juvenal. V. 79, 198.
- - - - IX. 25.

K.

keech. IX. 54.
- - - XI. 13.
keel. V. 376.
keep. VI. 432.
keep cloſe. IX. 337.
keep himſelf. III. 264.
keep yourſelf. XII. 498.
keeps. IV. 203, 272.
keeps his houſe. XI. 549.
keeps place. XI. 349.
Keiſar. III. 331.
Kendal. VIII. 460.
kernes. VII. 330.
- - - - X. 90, 170.
key. III. 17.
key cold. X. 471.
kickſey wickſey. VI. 270.

kid fox. IV. 449.
kidney. III. 439.
kill, kill. XIV. 243.
kill my heart. XIII. 318.
Killingworth. X. 149.
kiln hole. VII. 138.
kin. XV. 29.
kind. V. 416.
- - - VI. 139, 226.
- - - XII. 372.
- - - XIII. 282.
- - - XV. 29.
kindle. VI. 14.
kindleſs. XV. 150.
kindly. VI. 394.
- - - - XIV. 78.
kindly power. IV. 500.
kings' evil. VII. 535.
kirtle. IX. 102.
kiſs at nuptials. VIII. 323.
kiſſed the jack. XIII. 62.
kiſſing before dance. XI. 55.
kiſſing comfits. III. 481.
kiſſing hands. IV. 117.
knap. V. 461.
Knareſborough ſpring. XV. 283.
knave. XV. 386.
knaves. XI. 614, 629.
- - - - XII. 624.
kneading. IX. 293.
knife. VII. 376.
knights. XI. 390.
knights of the battle. XIII. 213.
knock it. XI. 56.
knot. V. 281.
knot graſs. V. 109.
knotted garden. V. 195.
knotts. VIII. 296.
know. IV. 216.
- - - - XI. 535.
knowledge. XIII. 86.
known. XII. 508.

L.

label. XIV. 501.
labouring. V. 348.
lace. VII. 225.
laced mutton. III. 174.
lackeying. XII. 247.
lady of the ſtrachy. IV. 82.
lag. XI. 571.
lakin. III. 108.
- - - V. 74.
lament therefore. IX. 233.
lances. V. 357.
land damn. VII. 56.
landrakers. VIII. 420.
lantern. XIV. 549.
lanthorn and candle light. VIII. 524.
lapſed in time. XV. 232.
lapwing. IV. 210.
- - - - - VII. 274.
- - - - - XV. 338.
larded. XV. 261, 324.
larger diſcourſe. XV. 256.
laſs born. III. 121.
latch. VII. 539.
latched. V. 92.
lated. VII. 471.
- - - XII. 560.
latter day. IX. 409.
lattin. III. 319.
lavolt. XI. 373.
lavoltas. IX. 369.
lauds. XV. 295.
launch. XII. 650.
lawnd. X. 299.
lay. III. 377.
- - IX. 140.
- - XV. 498.
lay by. VIII. 369.
lay her a hold. III. 8.
lead apes to hell. VI. 442.
lead the meaſure. VI. 237.
leaguer. VI. 297.
lean witted. VIII. 235.
leans. XIII. 41.
learned. XV. 531.
leaſing. XII. 208.
leather coats. IX. 228.
leather jerkin. VIII. 445.
leave. XV. 230.

leavened choice. IV. 187.
leech. XI. 660.
leer. VI. 126.
- - - XIII. 333.
leet. VI. 406.
leets and law days. XV. 517.
leg. VIII. 473.
legerity. IX. 403.
legs. XI. 507.
leiger. IV. 279.
- - - XIII. 42.
leman. III. 452.
- - - IV. 52.
lenten. IV. 26.
- - - XV. 120.
l'envoy. V. 229.
leperous diſtillments. XV. 78.
leproſy. XI. 586, 602.
- - - - XII. 557.
leſſer linnen. VII. 110.
let. XIII. 417.
- - XIV. 403.
let be. IV. 532.
let it ſtrike. X. 620.
let ſlip. VIII. 411.
- - - - XII. 328.
let the world ſlide. VI. 386.
lethe. XII. 324.
lets. III. 230.
- - - XV. 70.
letter. XIII. 184.
- - - XV. 385.
letters, pocket for. III. 236.
level. VII. 85.
- - - XI. 28, 471.
levy. VIII. 361.
lewd. IV. 539.
- - - VIII. 195, 507.
- - - X. 489.
lewdly. X. 52.
Lewis the Tenth. IX. 281.
lib. VII. 56.
libbard. V. 352.
liberal. III. 242.
- - - - IV. 500.
- - - - V. 363, 436.
- - - - XV. 295, 467, 647.
liberty. XI. 575.
Lichas. XII. 62.
lie. V. 188.
liefeſt. X. 80.
lien. XIII. 503.
lies. IV. 97.
- - IX. 556.
- - X. 663.
lieu. III. 19.
life in it. XIV. 244.
lifter. XI. 234.
light. IV. 371.
- - - V. 534.
light of ear. XIV. 161.
light o' love. III. 182.
- - - - - - IV. 488.
lightly. X. 558.
lightning. XIV. 550.
like. IV. 361.
- - - IX. 632.
liked. IV. 174.
likelihood. IX. 472.
- - - - - X. 599.
likeneſs. IV. 314.
likes. XIV. 99.
liking. III. 357.
- - - VIII. 521.
lily livered. VII. 555.
limb of the devil. XI. 195.
limbeck. VII. 397.
Limbo patrum. XI. 197.
- - - - - - - - XIII. 308.
lime. III. 136, 247.
- - - VIII. 453.
limed. IV. 467,
- - - X. 26.
- - - XIII. 332.
- - - XV. 214.
Limehouſe. XI. 195.
limit. X. 578, 666.
limited. VII. 431.
- - - - XI. 623.
limits. VIII. 361.
Lincolnſhire bagpipe. VIII. 377.
lin'd. VI. 80.
line. IX. 343.
line, under the. III. 135.

lineaments. V. 486.
Lingare, lady. IX. 281.
link. VI. 497.
linſtock. IX. 349.
lip. XV. 580.
Lipſbury. XIV. 90.
liquor. VIII. 423.
liſp. V. 333.
- - - IX. 101.
liſt. IV. 102, 179.
- - VIII. 539.
- - XII. 611.
- - XV. 268, 580.
liſtning their fear. VII. 417.
lither. IX. 635.
little. XV. 129.
little pot ſoon hot. VI. 489.
little world. VIII. 340.
live i the ſun. VI. 55.
livelihood. VI. 189.
liver. III. 360.
- - - XII. 407.
liver vein. V. 275.
lives. IV. 346.
living. XIV. 56.
- - - XV. 547.
living death. X. 480.
living hence. IX. 299.
lizard. X. 112, 269.
loach. VIII. 415.
lob. V. 31.
lock. IV. 484.
lockram. XII. 74.
locuſts. XV. 447.
lode ſtars. V. 16.
lodge. IV. 434.
loggats. XV. 304.
lone. IX. 49.
long purples. XV. 294.
long ſpoon. III. 81.
long ſword. III. 368.
- - - - - - XIV. 331.
longing. III. 225.
longly. VI. 419.
loof. XII. 558.
look black. XIV. 126.
looking glaſſes. V. 244.
looks. XII. 149.
loon. VII. 554.
looped. XIV. 155.
looſe. XI. 194.
looſe bodied gown. VI. 521.
lop. XI. 34.
lord. XII. 110.
Lord of his preſence. VIII. 14.
lordings. VII. 14.
loſe his hair. VII. 236,
loſs of queſtion. IV. 263.
lot. XII. 206.
lottery. XII. 283, 486.
Love deſcribed by contraries. XIV. 338.
love in idleneſs. V. 56.
love locks. IV. 538.
love ſprings. VII. 255.
lover. IV. 211.
low foreheads. III. 136, 274.
lower chair. IV. 224.
lower meſſes. VII. 29.
lown. XV. 484.
lowted. IX. 621.
lozel. VII. 73.
lubbars head. IX. 49.
lullaby. XIII. 287.
lunes. III. 445.
- - - VII. 63.
lurched. XII. 87.
luſh. III. 54.
- - - V. 62.
luſt. XI. 376.
luſtick. VI. 256.
luſty. IX. 399.
- - - XIV. 112.
luxurious. IV. 498.
- - - - - XIII. 351.
luxurioufly. XII. 583.
luxury. III. 491.
- - - - IV. 384.
- - - - IX. 367.
- - - - XIV. 236.
- - - - XV. 80.
lym. XIV. 182.

M.

mabled. XV. 144.
mace. XII. 369.
Machiavel. IX. 660.
mad. IX. 655.
- - - XV. 613.
made. III. 370.
- - - - VII. 100.
- - - - XI. 94.
made in crimes. XIV. 314.
made intent. XIV. 252.
made it good. VI. 392.
made means. X. 648.
made up. XI. 639.
Madona. IV. 28.
magot pie. VII. 486.
magnificent. V. 237.
magnifico. XV. 398.
Mahomet. IX. 526.
Mahu. XIV. 169.
Maid Marian. VIII. 532.
mail. V. 229.
mailed. X. 69.
- - - - XII. 29.
maimed rites. XV. 313.
main. XIV. 138.
main descry. XIV. 245.
main opinion. XI. 270.
- - - - - - - XII. 287.
main top. XIII. 177.
major. VIII. 481.
make. VI. 7, 139, 160.
- - - VIII. 336.
- - - X. 495.
- - - XIII. 27.
make a grave. XI. 61.
make a man. III. 78.
make incision. VI. 79.
make means. III. 288.
make my match. XI. 380.
make my play. XI. 51.
make remain. XII. 38.
make some good means. X. 666.
make the doors. VI. 131.
make up. XIV. 22.
make we. XI. 561.
make you. XV. 39.
make you here. III. 447.
making. XIII. 551.
male. X. 395.
male varlet. XI. 400.
malkin. XII. 73.
- - - - XIII. 548.
mallet. IX. 98.
Mall's picture. IV. 21.
malmsey nose. IX. 50.
maltworms. VIII. 420.
mammering. XV. 511.
mammocked. XII. 30.
mammets. VIII. 439.
man at arms. V. 291.
man of salt. XIV. 243.
man of wax. XIV. 358.
manacle. XIII. 15.
manager. VIII. 8.
mandragora. XII. 451.
- - - - - - XV. 539.
mandrake. IX. 24, 145.
- - - - - X. 111.
- - - - - XIV. 515.
mankind. XII. 163.
mankind witch. VII. 68.
manner. VII. 168.
mannered. XIII. 508.
Manningtree. VIII. 477.
man queller. IX. 50.
many. IX. 46.
- - - XI. 30.
- - - XII. 114.
many headed. XII. 94.
mar. XII. 339.
marble. XI. 605.
marble heaven. XV. 552.
marble pavement. XIII. 207.
March, Edward, earl of. X. 257.
march pane. XIV. 380.
marches. IX. 286.
Marcheta. X. 163.
Margaret, Queen. X. 495.
margent. XV. 336.
margin. XIV. 360.

mark of favour. XII. 280.
market. XV. 255.
marr'd. XIV. 344.
married. XI. 254.
marry trap. III. 320.
marſhall. V. 71.
martial hand. IV. 109.
martlemas. IX. 64.
marvellous. X. 485.
Mary buds. XIII. 74.
Mary Frith. IV. 22.
maſked. XIII. 510.
maſques. XIV. 363.
maſter. VI. 236.
- - - - XV. 472.
maſter of fence. III. 327.
match. XIII. 142.
mated. VII. 259, 308, 549.
material. VI. 104.
material ſap. XIV. 208.
mates. X. 86.
maugre. IV. 106.
- - - - XIV. 279.
May day. V. 127.
- - - - - XI. 190.
May morning. IV. 123.
May of life. VII. 556.
me. VII. 103.
meacock. VI. 459.
mealed. IV. 328.
mean. III. 183.
- - - V. 333.
- - - VIII. 507.
- - - XII. 514.
- - - XIV. 199.
mean eyes. XI. 473.
means. IV. 259.
- - - - V. 163.
- - - - XV. 531.
meant. V. 456.
meaſure. IV. 428.
- - - - V. 323.
- - - - XIV. 364.
meaſures. VIII. 93.
- - - - - IX. 488.
meat and drink. III. 328.
meazles. XII. 115.
meddle. III. 12.
- - - - IV. 128.
Medea. X. 197.
medicin. VII. 552.
medecinable. XV. 659.
medicine. VI. 238.
meditation. XV. 75.
meed. III. 281, 385.
- - - VIII. 214.
- - - X. 251, 366.
- - - XI. 487.
meek. XII. 668.
meet. III. 130.
- - - IV. 400.
- - - XII. 122.
meiney. XIV. 114.
melancholy, faſhion of. VIII. 118.
melancholy of Moor ditch. VIII. 378.
Meleager. X. 16.
mell. VI. 330.
memories. III. 186.
- - - - - XIV. 251.
memorize. VII. 336.
- - - - - XI. 112.
memory. VI. 43.
- - - - - XII. 174, 200, 236.
men of hair. VII. 145.
mends. XI. 223.
Menelaus. X. 271.
Mephoſtophilus. III. 316.
mercenaries. IX. 467.
merchant. IX. 559.
- - - - - XIV. 431.
mercy. XI. 563.
mere. IV. 364.
- - - VI. 293.
- - - XI. 128, 255.
- - - XIII. 541.
- - - XIV. 469.
- - - XV. 478.
mered. XII. 572.
merely. III. 9.
- - - - XII. 131, 549.
- - - - XV. 36.
merits. XII. 570.

mermaid. VII. 258.
Merops' ſon. III. 232.
merry Greeks. XI. 372.
merry in hall, &c. IX. 227.
meſeemeth. X. 74.
meſhed. XIII. 317.
meſs. IX. 54.
metaphyſical. VII. 372.
mete yard. VI. 522.
meteors. VIII. 360.
mettle. IV. 167.
- - - - X. 644.
mew. X. 469.
mewed. XIV. 470.
micher. VIII. 474.
miching mallicho. XV. 187.
microcoſm. XII. 64.
middle earth. III. 489.
midſummer madneſs. VI. 118.
milch. XV. 145.
Mile-end Green. IX. 139.
milled ſixpences. III. 317.
mimick. V. 89.
mince. III. 475.
minces. XIV. 237.
mind. IX. 435.
- - - XI. 501.
- - - XII. 629.
mind of honour. IV. 270.
minding. IX. 401.
mind's eye. XV. 41.
mine own. XIII. 594.
mineral. XV. 244.
minikin. XIV. 180.
minim. III. 333.
- - - - XIV. 420.
minnow. V. 195.
- - - - - XII. 115.
minſtrel. XIV. 529.
minute Jacks. XI. 572.
minutes of the night. XV. 8.
miſanthropos. XI. 591.
miſer. IX. 657.
miſery. XII. 90.
miſcreate. IX. 277.
miſdoubt. X. 395, 571.
miſpriſed. V. 94.
miſpriſing. IV. 463.
miſs. III. 34.
miſſingly noted. VII. 106.
miſſion. XI. 348.
miſſives. VII. 370.
miſtake. XV. 196.
miſtempered. XIV. 332.
misthink. X. 288.
miſtery. IV. 324.
miſtful. IX. 451.
mobled. XV. 144.
mock. XV. 520.
mode. IX. 203.
model. VIII. 279, 319.
- - - - XV. 238.
modern. VI. 68, 252, 368.
- - - - VII. 537.
- - - - VIII. 108.
- - - - XII. 669.
- - - - XIV. 466.
- - - - XV. 420.
modeſty. VI. 394.
- - - - - XV. 138.
Modo. XIV. 169.
module. VI. 321.
- - - - VIII. 183.
moe. III. 76.
moiety. VIII. 492.
- - - - XIV. 6.
moiſt ſtar. XV. 18.
mome. VII. 248.
momentary. V. 13.
monarch. VI. 194.
Monarcho. V. 249.
monarchs of the north. IX. 645.
moneyers. VIII. 421.
Monmouth caps. IX. 459.
monopoly. XIV. 59.
monſters. XIV. 24.
Montacute, lord. XI. 24.
Montante. IV. 397.
Montjoy. IX. 384.
months mind. III. 185.
mood. III. 253.
- - - V. 94.
- - - VI. 350.

moody. XII. 492.
moones. V. 29.
mooniſh. VI. 100.
mope. XV. 229.
mops and moes. III. 111.
moral. IV. 491.
- - - - VI. 528.
- - - - IX. 495.
- - - - XI. 374.
more. V. 493.
- - - VIII. 30.
more above. XV. 106.
more and leſs. VII. 564.
- - - - - - - - VIII. 558.
- - - - - - - - IX. 22.
more better. III. 11.
more hair than wit. III. 243.
more of might. XIII. 573.
Moriſco. X. 91.
morning's love. V. 113.
morris dancers. VIII. 596.
- - - - - - - - X. 91.
morris pike. VII. 281.
morſel. III. 72.
mort o' the deer. VII. 18.
mortal. VI. 51.
- - - - XIII. 575.
- - - - XV. 462.
mortal coil. XV. 158.
mortal thoughts. VII. 374.
mortal veſſel. XIII. 554.
mortal worm. X. 109.
mortar. XIV. 96.
mortified. VII. 550.
Mortimer, Edmund, earl of March. X. 56.
Mortimer, Edward. IX. 569.
Morton, John, biſhop of Ely. X. 576.
moſſed. XI. 608.
moſt. XI. 568.
moſt beſt. XV. 106.
mot. XIII. 454.
mote. VIII. 122.
moth. XV. 16.
mother. IV. 215.
- - - - XIV. 116.
mother's pains. XIV. 71.
motion. III. 197.
- - - - VII. 116.
- - - - XIII. 579.
- - - - XV. 407.
motive. VI. 337.
- - - - VIII. 200.
- - - - XI. 382, 655.
motley. VI. 60.
motley coat. XI. 4.
mould of forms. XV. 167.
mould warp. VIII. 496.
- - - - - - - IX. 355.
mountain. IV. 441.
mouſe. V. 159, 312.
- - - - XV. 237.
mouſe hunt. XIV. 518.
mouſing. VIII. 51.
mouths. IX. 343.
moys. IX. 443.
much. VI. 136.
- - - - IX. 85.
- - - - XI. 496.
muck water. III. 394.
muffle. XIV. 545.
muffler. III. 448, 454.
- - - - IX. 375.
mules rode by Cardinals. XI. 147.
mulled. XII. 183.
Mulmutius. XIII. 99.
multiplying. XI. 575.
multitudinous. VIII. 422.
mum budget. III. 477.
mummy. XV. 563.
mundane. XIII. 502.
murdering piece. XV. 266.
mure. IX. 189.
murky. VII. 547.
murrain. V. 42.
muſcadel at weddings. VI. 482.
muſe. III. 106.
- - - VI. 278.
- - - VII. 480.
- - - VIII. 93.
- - - X. 73.
- - - XII. 135.

Muſcovites. V. 319.
muſk roſe. V. 64.
muſs. XII. 580.
muſtard. VI. 513.
mute and dumb. XV. 107.
mutine. XV. 230, 322.
mutines. VIII. 54.
mutton. IV. 307.
- - - - IX. 107.
myſteries. XI. 42.

N.

napery. VI. 141.
- - - - XV. 536.
napkin. VI. 141.
- - - - X. 242.
- - - - XV. 535.
napkins. VII. 426.
- - - - XII. 336.
napleſs. XII. 77.
narrow ſeas. IX. 265.
native. IX. 410.
native things. VI. 204.
natural touch. VII. 516.
nature. III. 132, 144.
- - - - XII. 119.
native to the heart. XV. 28.
natures miſchief. VII. 376.
nave. IX. 100.
nayword. III. 380, 477.
- - - - - IV. 65.
near. IX. 211.
neat. VII. 19.
neat ſlave. XIV. 94.
neb. VII. 26.
need. XI. 475.
neeld. V. 102.
- - - VIII. 164.
- - - XIII. 516, 570.
negatives. IV. 185.
negatives, uſe of. VII. 433.
neglection. XI. 255.
- - - - - - XIII. 509.
neif. V. 120.
- - - IX. 93.
neither of either. V. 342.
Nemean. XV. 70.
Neoptolemus. XI. 389.
nephew. IX. 576.
nephews. X. 606.
- - - - - XV. 390.
nether ſtocks. VIII. 150.
- - - - - - - XIV. 112.
nettle of India. IV. 80.
never the nigher. VIII. 323.
Nevil, Thomas. X. 225.
Newgate faſhion. VIII. 528.
newt. V. 65.
- - - XIV. 168.
next. VIII. 505.
next way. VI. 217.
- - - - - VII. 100.
nice. VI. 124.
- - - IX. 18, 164.
- - - X. 602.
- - - XII. 354, 587.
- - - XIV. 454, 542.
nicely. XIV. 100, 280.
nick. III. 257.
nicked. XII. 571.
night rule. V. 88.
nill. XIII. 483.
nill you. V. 457.
nine holes. VII. 116.
nine mens' morris. V. 43.
no. IV. 350.
nobility. XV. 33.
noble. VIII. 464.
noble ſtate. XI. 300.
noble touch. XII. 161.
Nobody, ſign of. III. 101.
noddy. III. 176.
- - - - XI. 238.
noiſe. VII. 510.
noiſe of muſicians. IX. 74.
nomination. X. 576.
nonce. VIII. 385.
noontide prick. X. 240.
no point. V. 218, 328.
Norfolk, Thomas, duke of. XI. 122.
northern man. V. 360.

not. XII. 154.
not ever. XI. 171.
notable argument. IV. 412.
note. XIV. 224.
note of expectation. VII. 472.
notorious. XV. 605.
nott pated. VIII. 445.
novice. X. 520.
novum. V. 350.
nought. VI. 7.
nouriſh. IX. 509.
nouzle. XIII. 429.
nowl. V. 89.
nurture. VI. 63.
nuthook. IX. 237.

O.

O. IV. 91.
- - IX. 264.
- - XII. 661.
- - XIV. 62.
O Lord-ſir. VI. 251.
Oberon. V. 39.
objected. IX. 564.
objects. XI. 598.
- - - - XII. 348.
obligations. X. 141.
obſequious. X. 289, 471.
- - - - - - XV. 32.
obſerved. IX. 184.
obſerving. XI. 301.
obſtacle. IX. 658.
obſtinacy. XIII. 510.
occupant. IX. 86.
occupation. XII. 191.
occupy. IX. 86.
occurrents. XV. 353.
odd even. XV. 392.
odd numbers. III. 475.
odds. XII. 491.
od's pitikins. XIII. 175.
Oeliads. XIV. 223.
oe'r raught. VII. 222.
- - - - - - XV. 153.
Oe's. V. 101, 314.
of. IV. 115.
- - VI. 162.
- - X. 137, 644.
of all loves. V. 73.
- - - - - - - XV. 504.
offering. VIII. 541.
officers of the night. XV. 396.
offices. VII. 401.
- - - - XI. 524.
- - - - XII. 582.
- - - - XV. 478.
oft capt. XV. 377.
oily palm. XII. 420.
old. IV. 544.
- - V. 522.
- - VII. 426.
- - IX. 76.
old age. IV. 71.
old ends. IV. 415.
old news. VI. 473.
Oldcaſtle, ſir John. VIII. 370, 594.
- - - - - - - - - - IX. 32, 123, 253.
olden time. VII. 480.
olds. XIV. 167.
Olivers and Rowlands. IX. 518.
omen. XV. 19.
ominous. XI. 422.
on. III. 193.
- - VIII. 100.
- - XI. 258.
on ſleep. III. 155.
on the way. XIV. 206.
once. III. 434.
- - - IV. 417.
- - - VII. 252.
- - - IX. 229.
- - - XI. 34.
- - - XII. 93, 94, 365, 658.
one. XIII. 580.
one thing. XIII. 560.
onyers. VIII. 421.
opal. IV. 72.
operant. XV. 191.
opinion. VIII. 498, 585.
- - - - XII. 284.

oppofite. IV. 92, 119, 306.
- - - - - X. 694.
- - - - - XII. 81.
oppreſſion. XII. 606.
or. VIII. 142.
- - XIII. 83.
- - XV. 235.
or e'er III. 11.
or ever. XV. 41.
orbed ground. XV. 189.
orbs. V. 30.
orchard. XII. 271.
- - - - XV. 77.
orchards. IV. 446.
ordinance. XII. 135.
ore. XV. 243.
orgulous. XI. 214.
orphan heirs. III. 484.
Orpheus. III. 247.
oſprey. XII. 196.
oſtent. XII. 544.
- - - XIII. 415.
oſtentation. IV. 507.
- - - - - - IX. 62.
other. V. 124.
otherwhere. VII. 225.
over blow. IX. 362.
over come. VII. 484.
overcrows. XV. 352.
overpleached. IX. 481.
overſcutched. IX. 146.
overt teſt. XV. 420.
overture. XII. 54.
- - - - - XIV. 195.
overwreſted. XI. 257.
ounce. V. 66.
Ouph. III. 461.
ouſell cock. V. 81.
out. III. 13.
- - IX. 61.
- - XI. 15.
- - XII. 179.
out of haunt. XV. 243.
out, out. III. 224.
outcry. VI. 88.
outlook. VIII. 162.
outvied. VI. 464.
outward. VI. 280.
outward habit of encounter. XV. 339.
owe. IV. 43, 266.
- - - V. 69, 204.
- - - VII. 247, 565.
- - - XII. 146.
- - - XIII. 585.
- - - XV. 539.
owed. X. 634.
owes. III. 43.
- - - VIII. 45.
- - - XIV. 22, 58.
owl a baker's daughter. XV. 261.
own. VI. 278.
oxlips. V. 61.
- - - - VII. 128.

P.

pace. VI. 344.
- - - XI. 255.
pack. XIII. 334.
packed. IV. 537.
packing. VI. 542.
packings XIV. 141.
packs and ſects. XIV. 269.
paddock. XV. 201.
pagan. XV. 410.
pageant of nine worthies. V. 351.
pageants. X. 630.
paid. VIII. 458.
- - - XIII. 172, 209.
pain. IV. 263.
pains. X. 492.
painted cloth. VI. 93.
- - - - - - - XI. 451.
painted hope. XII. 292.
pair of ſheers. IV. 190.
palabras. IV. 493.
pale. VII. 108.
- - - X. 244.
- - - XV. 80.
pale as lead. V. 473.

pale reflex. XIV. 482.
pall. VII. 376.
- - - XV. 323.
palled. XII. 517.
palmers. VI. 292.
palmy. XV. 16.
palter. VII. 578.
- - - - XI. 308, 410.
- - - - XII. 283.
paly. XIV. 503.
panfies. XV. 275.
pantaloon. VI. 68.
pap of a hatchet. X. 160.
papers. XI. 15.
paragon. XIII. 525.
paragoned. XI. 97.
parallel. XV. 499.
parallels. XI. 257.
parcell. III. 324.
- - - - IV. 222.
- - - - XII. 574, 668.
parcell gilt. IX. 53.
pardonnez moi. VIII. 337.
pardonnez moys. XIV. 421.
parget. XII. 665.
Paris garden. XI. 189.
pariſh. XIII. 163.
pariſh top. IV. 15.
paritor. V. 240.
parle. XV. 10.
parlous. V. 75.
- - - - X. 546.
part. VII. 250.
- - - X. 201.
partake. VII. 203.
partaker. IX. 576.
partakes. XIII. 411.
parted. XI. 175, 342.
partial ſlander. VIII. 219.
participate. XII. 11.
particular. IV. 351.
partizan. XII. 512.
Partlet. VII. 70.
- - - - VIII. 524.
parts. XV. 533.
party. XIV. 82.
paſh. VII. 19.
paſh. XI. 305.
paſs. VI. 526.
- - - X. 143.
- - - XIV. 190, 229.
paſs aſſurance. VI. 510.
paſs on. IV. 217.
paſſage. XV. 622.
paſſages. VI. 186.
paſſages of proof. XV. 288.
paſſed. III. 329.
- - - - XI. 236.
paſſed in probation. VII. 456.
paſſes. III. 451.
- - - IV. 377.
- - - XI. 464.
paſſing. X. 375.
paſſion. III. 272.
- - - - XII. 249.
paſſionate. VIII. 64.
- - - - - XIII. 316.
paſſy meaſure. IV. 159.
paſture. XI. 581.
Patay, battle of. XI. 609.
patch. V. 443.
- - - VII. 248, 555.
patches. V. 88.
path. XII. 280.
pathetical. VI. 133.
patience perforce. XIV. 386.
patient. XIII. 258.
patrons, praying for. XIV. 16.
pattern. X. 473.
pattins. V. 526.
pavan. IV. 160.
paved fountain. V. 41.
pauca. III. 316.
paucas pallabris. VI. 386.
pawn. XIV. 17.
pay. III. 53, 467.
- - - IV. 130.
- - - VII. 286.
- - - IX. 411.
pax. IX. 376.
peacock. XV. 200.
'pear. XV. 271.
pearl. VII. 582.
pearls of praiſe. V. 476.

peaſcods. VI. 50.
peat. VI. 415.
pecks. V. 332.
peculiar. IV. 194.
pedant. VI. 507.
peer. XV. 484.
peer out. III. 445.
peeviſh. III. 279.
- - - - VI. 122.
- - - - VII. 271, 291.
- - - - IX. 395, 655.
- - - - X. 396, 650.
- - - - XI. 423.
Peg a Ramſay. IV. 58.
Pegaſus. VI. 525.
- - - - XI. 246.
peize. V. 468.
- - - X. 673.
pelican. XIV. 159.
- - - - XV. 271.
pelting. IV. 240.
- - - - V. 42.
- - - - XI. 397.
- - - - XIV. 105.
Pendragon. IX. 596.
pennons. IX. 370.
penſioners. III. 377.
- - - - - V. 30.
penthouſe lid. VII. 345.
peonied. III. 118.
people. XIV. 70.
pepper gingerbread. VIII. 504.
perdu. XIV. 254.
perdurable. IX. 447.
perdy. VII. 289.
- - - - XV. 201.
perfect. VII. 94, 460, 520.
- - - - XI. 494.
- - - - XIII. 101, 160.
perfect thought. VIII. 173.
perfecteſt report. VII. 370.
perforce. X. 469.
periapts. IX. 645.
Perigenia. V. 40.
perilous. IX. 265.
period. III. 456.
periods. V. 147.
periods. XI. 473.
periſh. X. 99.
perjure. V. 273.
periwig. III. 273.
- - - - XV. 170.
periwigs. XI. 601.
per ſe. XI. 229.
perſever. XV. 105.
- - - - XIII. 563.
perſon. V. 265.
perſonating. XI. 636.
perſpective. IV. 162.
- - - - - - IX. 495.
perſpectives. VIII. 247.
perturb. XV. 89.
pervert. XIII. 92.
peſtilence. XV. 500.
pew fellow. X. 629.
pewter. VI. 462.
phantaſm. V. 249.
phantaſma. XII. 279.
pheere. XIII. 392.
pheeſe. VI. 385.
- - - - XI. 306.
pheeſer. III. 331.
Philip, Sparrow. VIII. 24.
philoſophers ſtone. IX. 148.
- - - - - - - - - XI. 520.
- - - - - - - - - XII. 453.
phlegmatic. VI. 512.
Phoenix. III. 104.
phœnix. IX. 639.
pia mater. XI. 278.
pick. XI. 199.
- - - XII. 18.
pick axes. XIII. 181.
picked. V. 302.
- - - - XV. 308.
picked man. VIII. 21.
pickers. XV. 203.
picking of teeth. VII. 168.
Pickt hatch. III. 373.
pick thanks. VIII. 508.
pie. IX. 207.
piece. XI. 358.
- - - XII. 57.
- - - XIII. 267.

piece of him. XV. 7.
piece of virtue. XIII. 564.
pieled prieſt. IX. 529.
pierce. VIII. 581.
pierced. XV. 429.
pigeon holes. VII. 115.
pight. XI. 449.
- - - XIV. 84.
pilche. XIII. 440.
pilcher. XIV. 449.
pil'd. IV. 190.
piled. IX. 537.
pillacock. XIV. 160.
pillars. XI. 84.
pilled. X. 494.
pin. XIV. 419.
pin and web. VII. 24.
pinched. III. 270.
- - - - - VII. 50.
pinfold. XIV. 90.
pink eyne. XII. 520.
pinnace. III. 338.
- - - - X. 130.
pin's fee. XV. 69.
pioneers. XV. 541.
pious chanſons. XV. 134.
piping wind. V. 41.
piſs tallow. III. 480.
piſſing while. III. 264.
piſtol. VIII. 469.
pitch. VIII. 475.
- - - XV. 163.
pitch and pay. IX. 335.
pitchers have ears. X. 546.
piteouſly. XIII. 350.
pith. IV. 213.
- - - IX. 573.
pith and marrow. XV. 61.
pitiful hearted. VIII. 451.
pix. IX. 376.
place. VI. 45.
- - - X. 329.
places VII. 44.
placket. V. 239.
- - - - VII. 162.
- - - - XI. 295.
- - - - XIV. 162.
plage. XIV. 31.
plague. V. 339.
plagued. VIII. 41.
- - - - X. 496.
plain. III. 157.
plain ſong. V. 82.
plaited. XIV. 29.
plainly. XII. 213.
planched. IV. 317.
plantage. XI. 331.
Plantagenet. VIII. 17.
plantain leaf. XIV. 351.
plants. XII. 511.
plates. XII. 663.
platforms. IX. 553.
plauſive. XV. 62.
play the men. III. 6.
play the touch. X. 613.
played the prize. XIII. 272.
players, rewards to. VI. 395.
plays at univerſities. XV. 180.
pleached. XII. 630.
plot. XII. 145.
- - - XV. 257.
ploughed. XIII. 566.
pluck a crow. VII. 252.
pluriſy. XV. 289.
ply. VI. 412.
point. III. 25.
- - - IX. 12.
point device. IV. 94.
point deviſe. V. 303.
- - - - - - - VI. 100.
points. IV. 27.
- - - - VII. 135.
- - - - VIII. 460.
poiſoned voice. IX. 662.
poize. XIV. 88.
- - - XV. 512.
poking ſticks. VII. 137.
Polack. XV. 11.
politick regard. XI. 352.
polled. XII. 182.
pomander. VII. 161.
pome water. V. 25.
Pompey. X. 133.
pons chanſons. XV. 134.

pooped. XIII. 533.
poor fool. IV. 170, 478.
- - - - - X. 283.
- - - - - XIV. 296.
poor jade. IX. 11.
poor John. XIV. 327.
poor worm. XIII. 407.
Popering. XIV. 396.
popinjay. VIII. 392.
popularity. IX. 274.
porcupine. XV. 74.
porpentine. VII. 266.
porpus. XIII. 441.
porringer. VI. 517.
- - - - - XI. 193.
port. VI. 421.
- - - XI. 375.
portable. VII. 531.
portage. IX. 350.
- - - - XIII. 489.
portance. XII. 107.
- - - - - XV. 422.
porter. XI. 509.
Portia. XII. 363.
ports. XII. 47, 228.
ports of ſlumber. IX. 194.
poſſeſs. IV. 65, 318, 536.
- - - - VIII. 250.
- - - - XI. 375.
poſſeſſed. V. 415.
- - - - - XII. 67.
poſſeſſions. III. 278.
poſſets. VII. 414.
poſt. IV. 42.
- - - VII. 220.
potatoes. III. 481.
- - - - - XI. 410, 453.
potch. XII. 58.
potency. XIV. 19.
potents. VIII. 51.
poulter. VIII. 477.
pouncet box. VIII. 392.
pouts. XI. 26.
powder. VIII. 589.
power. XI. 256.
- - - - XII. 93, 552.
- - - - XIV. 19.
powerful grace. XIV. 414.
powers. XI. 91.
pox. V. 314.
practice. IV. 361, 362.
- - - - XIV. 121.
practiſe. IX. 592.
- - - - XI. 24.
- - - - XII. 465.
- - - - XV. 291, 654.
præmunire. XI. 129.
praiſe. IV. 39.
praiſe in parting. III. 106.
prank. IV. 74.
- - - - XII. 111.
pranked. VII. 119.
pray in aid. XII. 655.
praying after plays. IX. 254.
precedent. VIII. 156.
- - - - - X. 592.
precept. IX. 208.
preciſion. III. 351.
prefer. V. 137.
- - - - XII. 395.
- - - - XIII. 453.
- - - - XV. 475.
pregnancy. IX. 36.
pregnant. IV. 48, 102, 182, 217.
- - - - - XIII. 177, 519.
- - - - - XV. 116, 178.
premiſed. X. 196.
prenominate. XV. 92.
preordinance. XII. 33.
preſcribes. XIV. 28.
preſence. XI. 100.
- - - - - XIII. 579.
- - - - - XIV. 549.
preſent. III. 7.
- - - - VII. 26, 379.
preſent fears. VII. 359.
preſerved. IV. 243.
preſs money. XIV. 233.
preſſed. XII. 25.
preſſure. XV. 175.
preſt. V. 406.
- - - XIII. 519.
preſuppoſed. IV. 169.

pretence. III. 227.
- - - - VII. 80, 441.
- - - - XIV. 38, 54.
pretend. VII. 445.
- - - - IX. 608, 610.
pretended. III. 221.
pretty. IX. 290.
prevent. IX. 40, 611.
- - - - XII. 380.
prevented. IV. 102.
prices at playhouſes. XI. 194.
prick. XI. 95.
prick eared. IX. 312.
prick of noon. XIV. 429.
prick out. V. 351.
pricket. V. 260.
pricking of thumbs. VII. 505.
pricks. III. 76.
pride. IX. 593.
pride of place. VII. 444.
prieſt's office at funerals. VII. 154.
prig. VII. 108, 116.
prime. VI. 245.
primer baſeneſs. XI. 32.
primero. III. 469.
- - - - XI. 161.
principality. III. 212.
principals. XIII. 496.
princox. XIV. 386.
print, in. III. 201.
- - - - V. 237.
printing. X. 156.
private plot. X. 59.
prize. X. 250.
prize me. XIV. 10.
probal. XV. 499.
proceed. V. 185.
- - - - VI. 504.
proceſs. XII. 410.
prodigious. V. 170.
- - - - - - VIII. 70.
- - - - - - XI. 406.
- - - - - - XII. 266.
proface. IX. 225.
profane. IX. 245.
- - - - XV. 391, 467.
profanity. XV. 176.
profeſſion. VI. 239.
prognoſtication. VII. 171.
progreſs. XV. 250.
project. XII. 665.
projection. IX. 340.
prolixious. IV. 269.
prologue. XV. 19.
prompture. IV. 270.
prone. IV. 201.
- - - - XIII. 211.
proof. IX. 179.
propagate. XI. 472.
propagation. IV. 199.
proper. IV. 378, 457.
- - - - V. 410.
- - - - IX. 63.
- - - - X. 485.
- - - - XI. 17
- - - - XIV. 6.
proper man. III. 250.
properties. III. 463.
- - - - - V. 28.
property. VI. 246, 397.
- - - - - XII. 349.
prophecy of events. VII. 432.
proportion. IV. 189.
propoſe. IV. 460, 461.
- - - - IX. 220.
propriety. XV. 489.
prorogue. XIII. 574.
prorogued. XIV. 404.
proſperous. XI. 646.
- - - - - - XV. 433.
provand. XII. 78.
provant. XIV. 393.
provincial. IV. 372.
Provincial roſes. XV. 198.
provoking. XIV. 174.
provoſt. IV. 215.
proud to do. XII. 76.
prune. VIII. 366.
- - - - XV. 547.
prunes. XIII. 206.
pruning. V. 284.
Puck. V. 35.
pudder. XIV. 148.

pugging. VII. 108.
puke ſtocking. VIII. 446.
pun. XI. 276.
punk. III. 381.
pur. XIV. 180.
purchaſe. VIII. 424.
purchaſe of land. IV. 136.
purchaſed. IX. 203.
- - - - - XII. 444.
purlieu. VI. 140.
purſuivants. IX. 573.
puſſel. IX. 542.
put. IV. 179.
put her down. VI. 546.
put himſelf. XV. 478.
put it on. XIV. 63.
put on. VIII. 544.
- - - - XIII. 189.
- - - - XV. 358, 466.
put out the light. XV. 628.
puts forth. XII. 22.
putter on. VII. 56.
- - - - - XI. 29.
putter out. III. 107.
putting down. III. 353.
putting on. IV. 331.
- - - - - - XII. 109.
puttock. XIII. 17.
pyramides. XII. 659.
pyramiſes. XII. 514.

Q.

quail. VI. 43.
- - - VIII. 538.
- - - XI. 403.
- - - XIII. 219.
quailing. X. 278.
quails. XII. 490.
quaint. III. 474.
- - - - V. 64.
- - - - X. 109.
quake. XII. 51.
qualification. XV. 475.
quality. III. 25, 253, 484.
- - - - IV. 328.
quality. VIII. 556.
- - - - XV. 128.
quarrel. VII. 331.
- - - - XI. 74.
quarry. VII. 540.
- - - - XII. 17.
quart d'ecu. VI. 333.
quarter. VIII. 172.
- - - - XV. 489.
quartered. XIII. 186.
quat. XV. 619.
queaſy. XIV. 81.
Queen Mab. XIV. 371.
quell. V. 160.
- - - VII. 398.
queller. XI. 438.
quench. XIII. 41.
quern. V. 34.
queſt. IV. 320.
- - - X. 518.
queſt of love. XIV. 21.
queſts. XV. 403.
queſtion. IV. 263.
- - - - - V. 61, 503.
- - - - - VI. 113.
- - - - - VII. 107, 184.
- - - - - IX. 270.
- - - - - XI. 356.
- - - - - XV. 15, 127, 153, 412.
queſtionable. XV. 66.
queſtioning. VI. 168.
queſtriſts. XIV. 189.
quick. V. 189.
- - - - IX. 322.
- - - - XI. 590.
- - - - XII. 672.
quick winds. IV. 424.
quicken. VI. 413.
- - - - - XII. 640.
quiddets. XV. 305.
quietus. XV. 160.
quill. X. 22.
quillets. V. 291.
- - - - XI. 602.
- - - - XV. 305, 504.
quintain. VI. 27, 175.

quips. III. 254.
- - - XV. 159.
quired. XII. 146.
quit. III. 27.
- - - IX. 359.
- - - X. 686.
- - - XII. 585.
- - - XV. 329.
quit you. IV. 383.
quittance. IX. 16.
- - - - - XI. 487.
quiver. IX. 143.
quondam. X. 301.
quote. III. 206.
- - - XIII. 322.
- - - XIV. 366.
quoted. V. 277.
- - - - VI. 367.
- - - - VIII. 138.
- - - - XI. 396.
- - - - XV. 96.

R.

R, dogs' letter. XIV. 436.
rabato. IV. 486.
rabbet ſucker. VIII. 476.
race. III. 39.
- - - XII. 436.
rack. III. 128.
- - - IV. 320.
- - - X. 251.
- - - XII. 624.
rack the value. IV. 507.
racked. V. 370.
- - - - XII. 200.
rag. III. 454.
- - - XI. 613.
rag of honour. X. 500.
ragged. VI. 54.
- - - - IX. 19.
rain. X. 101.
rake. XII. 6.
rake up. XIV. 249.
ram. XII. 495.
rampallian. IX. 51.
ranged. XII. 410.
rank. VIII. 170.
- - - XI. 40, 259.
- - - XII. 321.
rank garb. XV. 477.
rank time. VI. 156.
rape. XI. 290.
rapiers. VIII. 303.
rapine. XIII. 357.
rapp'd. XIV. 122.
rapt. VII. 352.
rapture. XII. 72.
rarely. XI. 628.
raſcal. IX. 78, 240, 620.
- - - XII. 15.
raſe. XIII. 398.
raſed. X. 567.
raſh. IV. 336.
- - - VII. 36.
- - - VIII. 229, 511.
- - - IX. 186.
- - - XI. 364.
- - - XIV. 193.
- - - XV. 564.
rated. VI. 419.
rated ſinew. VIII. 562.
rational increaſe. VI. 196.
ravin. IV. 197.
- - - VI. 287.
ravin'd. VII. 502.
raught. V. 262.
- - - - IX. 450.
- - - - X. 61, 241.
- - - - XII. 612.
raw. VI. 79.
- - - XIII. 537.
- - - XV. 332.
rawly. IX. 409.
rawneſs. VII. 527.
ray'd. VI. 488.
raze. VIII. 259.
razes of ginger. VIII. 415.
reaſon. VIII. 143.
- - - - X. 516, 542, 657.
- - - - XII. 188.
- - - - XV. 33.
reaſoned. V. 453.

reaſoning. III. 200.
rebeck. XIV. 530.
recheate. IV. 411.
reck. IV. 271.
recking. III. 263.
reckleſs. III. 279.
reckoning. XIV. 349.
recks. VI. 52.
- - - XV. 50.
recollected. IV. 68.
record. III. 281.
- - - - XIII. 517.
recorded. VII. 569.
recorder. V. 149.
recorders. XV. 204.
recover the wind. XV. 204.
recourſe. XI. 426.
recure. X. 600.
red-breaſt. XIII. 169.
red lattice. III. 375.
- - - - - IX. 64.
red plague. III. 39.
reduce. X. 698.
reechy. IV. 482.
- - - - XII. 74.
- - - - XV. 238.
reel. XII. 518.
refelled. IV. 360.
refuſe. XI. 90.
regiment. XII. 546.
region. XV. 581.
regreet. VIII. 88.
regreets. V. 460.
reguerdon. IX. 589, 605.
relapſe. IX. 436.
relative. XV. 152.
reliſh. XIII. 475.
remembrance. IX. 221.
remembred. VI. 73.
- - - - - - X. 546.
remiſs. XV. 291.
remorſe. III. 144.
- - - - IV. 236, 360.
- - - - V. 496.
- - - - VI. 33.
- - - - VII. 374.
- - - - VIII. 148.
remorſe. IX. 661.
- - - - X. 604.
- - - - XII. 272.
- - - - XV. 545, 553.
remorſeful. III. 262.
- - - - - - X. 122.
remotion. XI. 618.
removed. IV. 203.
- - - - - VI. 97.
- - - - - VIII. 538.
- - - - - XV. 69.
removes. VI. 362.
remuneration. V. 236.
render. VI. 143.
- - - - XI. 644.
- - - - XIII. 186.
reneges. XII. 407.
rent. VII. 537.
repair. VI. 207.
- - - - X. 204.
- - - - XIII. 16, 540.
repeal. XII. 165.
repeals. XV. 500.
reports. XII. 467.
reproof. VIII. 386, 508.
repugn. IX. 612.
requiem. XV. 314.
reſerve. XIII. 526.
- - - - XIV. 17.
reſiſt. XIII. 459.
reſolve. VIII. 169.
- - - - IX. 522, 605.
- - - - XIV. 40.
- - - - XV. 35.
reſolved. IV. 310.
- - - - X. 287.
- - - - XIII. 469.
reſpect, V. 531.
- - - - XI. 284, 612.
- - - - XV. 158.
reſpective. III. 274.
- - - - - V. 536.
- - - - - VIII. 19.
- - - - - XIV. 452.
reſpectively. XI. 531.
reſpects. XIV. 26.
reſpice finem. VII. 288.

reſt. IX. 308.
reſtive. XIII. 142.
reſtoration. XIV. 254.
reſtrain. XI. 644.
retailed. X. 554, 645.
retire. XII. 28.
retired. VIII. 250.
retires. VIII. 436.
retort. IV. 372.
reverbs. XIV. 17.
reverence. XIII. 172.
revie. VI. 338.
revolts of mien. III. 341.
revolts. XIII. 185.
revolution. XII. 428.
rheumatick. IX. 80, 334.
rheumatick diſeaſes. V. 45.
Rhodope. IX. 547.
rib. V. 449.
ribald. XII. 556.
riched. XIV. 10.
Richmond, Henry, earl of. X. 356.
Richmond, Margaret, counteſs. X. 487.
rid. III. 40.
riddles, book of. III. 323.
ride the mare. IX. 52.
rife. V. 143.
rift. VII. 177.
riggiſh. XII. 486.
right. VIII. 170.
right drawn. VIII. 193.
right now. X. 95.
rigol. IX. 195.
rim. IX. 441.
ringed about. IX. 624.
ripe. V. 71.
ripe wants. V. 415.
ripeneſs. XIV. 268.
rivage. IX. 348.
rivality. XII. 539.
rivals. XV. 6.
rive. IX. 618.
Rivo. VIII. 450.
road. III. 214.
roam. IX. 583.
Robin Goodfellow. V. 33.
Robin Hood. III. 251.
rogues. III. 365.
- - - - VI. 386.
romage. XV. 15.
Romiſh. XIII. 58.
ronyon. III. 454.
- - - - VII. 342.
rood. IX. 120.
rook. X. 397.
rooky. VII. 470.
rooting hog. X. 498.
roots. XV. 76.
rope tricks. VI. 430.
ropery. XIV. 431.
Roſcius. X. 394.
roſe cheeked. XI. 593.
roſemary. VII. 124.
- - - - - XIV. 435.
- - - - - XV. 275.
roſes, wearing of. VIII. 15.
- - - - - - - - - XV. 223.
rota. XV. 273.
rough hew. XV. 324.
rougher accidents. XII. 151.
round. IX. 412.
- - - - XV. 107. 169.
rounded. VIII. 65.
roundel. V. 64.
rounding. VII. 28.
roundure. VIII. 46.
rouſe. XV. 35, 59, 482.
rowel head. IX. 11.
royal. VIII. 383, 464.
- - - XI. 139.
royal faith. IX. 165.
royal Merchant. V. 497.
royalize. X. 492.
royally attorney'd. VII. 8.
royniſh. VI. 42.
rub. XI. 323.
ruddock. XIII. 169.
rue. IX. 73.
- - XV. 277.
ruffianed. XV. 452.
ruffle. XIII. 267.
- - - XIV. 137.

ruffler. VI. 515.
ruinate. VII. 256.
rule. IV. 64.
Rumour. IX. 5.
rump-fed ronyon. VII. 342.
running banquet. XI. 49, 199.
rupture. XIII. 450.
ruſh rings. VI. 249.
ruſhes. IX. 241.
- - - - XIII. 66.
- - - - XIV. 366.
ruth. XII. 17.
Rutland. X. 237.

S.

ſables, ſuit of. XV. 184.
ſack. VIII. 484, 581.
- - - IX. 591.
ſack and ſugar. VIII. 381, 454, 479.
Sackerſon. III. 328.
ſacred. XIII. 282.
ſacring bell. XI. 126.
ſad. III. 186.
- - IV. 422, 459.
- - V. 126.
- - VI. 86.
- - VII. 143.
- - IX. 221.
ſad oſtent. V. 436.
ſadly. IX. 212.
ſadneſs. X. 310.
- - - - XIV. 339.
ſafe. XII. 437.
ſafeguard. XII. 110.
ſafer. XIV. 233.
ſaffron. VI. 329.
ſag. VII. 544.
Sagittary. XI. 434.
- - - - - XV. 421.
'ſaid. XIII. 403.
ſaid I well. III. 331.
- - - - - - IX. 135.
Saint Charity. XV. 263.
Saint Gis. XV. 263.
Saint Jaques. VI. 264.
Saint Nicholas. III. 239.
Saint Nicholas Clerks. VIII. 419.
Saint Patrick. XV. 84.
Saint Paul's. IX. 28.
Saint Valentine. XV. 262.
Saint Withold. XIV. 167.
ſallet. X. 173.
ſaltiers. VII. 147.
Samingo. IX. 230.
ſamphire. XIV. 226.
ſanded. V. 130.
Sands, lord. XI. 42, 59.
ſandbag. X. 62.
ſatisfy. XIII. 201.
ſavage. IX. 367.
- - - - XIII. 141.
ſavageneſs. XV. 92.
ſave reverence. XIV. 369.
ſaucy. VI. 337.
ſaw. V. 377.
- - - XIV. 104.
ſawcy ſweetneſs. IV. 258.
ſay. X. 155.
'ſay. XIV. 280.
ſcaffoldale. XI. 257.
ſcald. XI. 518.
- - - XII. 672.
ſcale. IV. 292.
- - - XII. 9.
ſcaling. XII. 109.
ſcall. III. 407.
ſcamble. VIII. 150.
ſcambling. IV. 526.
- - - - - - IX. 269, 490.
ſcamels. III. 85.
ſcanned. VII. 488.
ſcantling. XI. 268.
ſcapes of wit. IV. 320.
ſcare. XII. 177.
ſcarfed bark. V. 445.
ſcarre. VI. 313.
ſcath. VIII. 32.
- - - XIII. 348.
- - - XIV. 386.
ſcathe. X. 70, 505.

ſcathful. IV. 153.
ſconce. III. 375.
- - - - VII. 221.
- - - - IX. 380.
- - - - XV. 306.
ſcope. IV. 187.
ſcore. XV. 584.
ſcrape trenchering. III. 86.
ſcrawl. IV. 109.
ſcrimers. XV. 288.
ſcrip. V. 22.
ſcriptures. XIII. 124.
Scroop, Henry, lord. IX. 303.
ſcroyles. VIII. 53.
ſcrubbed. V. 537.
ſculs. XI. 435.
ſea of troubles. XV. 157.
ſeal of bliſs. V. 98.
ſeam. XI. 304.
ſeamy ſide. XV. 606.
ſear. VII. 511, 559.
ſear up. XIII. 14.
ſeas worth. XV. 402.
ſeaſon. IV. 238.
- - - - VI. 189.
- - - - VII. 489.
- - - - XV. 42, 53.
ſeaſoned. XII. 152.
ſeaſons. XIII. 44.
ſeat. VII. 380.
- - IX. 299.
- - XII. 12, 99.
ſeated. VII. 359.
ſect. VII. 86.
- - - IX. 77.
- - - XV. 445.
ſecure. VIII. 242.
- - - - XV. 580.
ſecurely. XI. 384.
ſee to live. VIII. 124.
ſeeded. XI. 267.
ſeeking. XII. 17.
ſeel. XII. 627, 667.
- - - XV. 441, 528.
ſeeling. VII. 469.
ſeeming. III. 409.
- - - - - IV. 268.
ſeeming. VI. 163.
- - - - - XIV. 22.
ſeen. VI. 432.
ſeld. XII. 74.
ſeldom comes the better. X. 540.
ſelf. XIII. 345.
- - XIV. 218.
ſelf bounty. XV. 527.
ſelf charity. XV. 491.
ſelf covered. XIV. 211.
ſelf figured knot. XIII. 79.
ſelf king. IV. 9.
ſelf ſovereignty. V. 245.
ſemblably. VIII. 577.
ſenior juniors. V. 238.
ſeniory. X. 628.
ſennet. XI. 83.
- - - - XII. 248.
Senoys. VI. 206.
ſenſe. III. 57.
- - - IV. 242.
- - - XIII. 603.
- - - XV. 228, 618.
ſenſes. VII. 382.
ſenſes rule. IX. 335.
ſenſible. XII. 37.
ſeptentrion. X. 245.
ſepulchring. XIV. 123.
ſequell. V. 234.
ſequence. XI. 648.
ſequeſtration. XV. 446.
ſere. VII. 274.
ſerge. X. 155.
ſerjeant. XV. 351.
ſerpigo. IV. 275.
- - - - XI. 298.
ſervant. III. 198.
ſervants ſworn. XIII. 91.
ſerve. X. 638.
- - - XIV. 343.
ſervice. VIII. 507.
- - - - X. 371.
ſerving of becks. XI. 506.
ſeſſey. XIV. 183.
ſet. III. 197.
- - XV. 252.
ſet down. XV. 470.

ſet of wit. V. 313.
ſet up bills. IV. 397.
ſet up reſt. VII. 281.
- - - - - XIV. 520, 553.
Setebos. III. 40.
ſetting. VII. 149.
ſeven deadly ſins. IV. 284.
ſevenfold. XII. 626.
ſeventh cauſe. VI. 161.
ſeveral. V. 220.
ſewer. VII. 386.
ſexton. IV. 517.
ſhadow of a dream. XV. 118.
ſhaft or bolt. III. 428.
ſhag eared. VII. 521.
ſhag haired. X. 91.
ſhame. XIII. 195.
ſhame reſpect. XI. 427.
ſhape. XIV. 21.
ſhapeleſs. V. 331.
ſhard born. VII. 466.
ſharded. XIII. 111.
ſhards. XII. 527.
- - - - XV. 313.
ſhark up. XV. 14.
ſhaven Hercules. IV. 483.
ſhaving malefactors. IV. 334.
ſhealed peaſcod. XIV. 62.
ſheen. V. 32.
- - - VI. 68.
- - - XV. 189.
ſheer. VIII. 334.
ſhent. III. 345.
- - - IV. 145.
- - - XII. 212.
- - - XV. 209.
ſheriff's fool. VI. 326.
ſheriff's poſts. IV. 32.
ſherris ſack. IX. 180.
ſhine. VII. 447.
- - - XIII. 421.
ſhive. XIII. 280.
ſhoal of time. VII. 388.
ſhoe ſtrings. IV. 338.
ſhoeing with felt. XIV. 262.
ſhoes, faſhion of. VIII. 136.
ſhog. IX. 312.
ſhoot. XV. 566.
ſhooter. V. 253.
ſhoots. XII. 664.
ſhort grazed. III. 122.
ſhort knife and throng. III. 373.
ſhot. IX. 139.
- - - XIV. 462.
ſhot free. VIII. 578.
ſhotten. IX. 367.
ſhove groat. IX. 94.
ſhovelboards. III. 318.
ſhoughs. VII. 457.
ſhoulder clapper. VII. 275.
ſhoulder of the ſail. XV. 50.
ſhouldered. X. 599.
ſhrewd. VI. 430.
ſhrift. XIV. 508.
ſhrills. XI. 428.
ſhrive. VII. 244.
ſhriving. X. 573.
ſhriving time. XV. 327.
Shrovetide. IX. 227.
ſhrouds. VIII. 183.
ſhrowds. IX. 111.
ſhut up. VII. 402.
Sibyls. IX. 521.
ſide. XIV. 265.
ſide ſleeves. IV. 487.
ſides. VII. 409.
ſiege. III. 82.
- - - IV. 329.
- - - XV. 286, 400.
ſieve. XI, 286.
ſigh away Sundays. IV. 409.
ſightleſs. VIII. 70.
ſights of ſteel. IX. 159.
ſign. XI. 91.
- - - XIII. 21.
ſigneur dieu. IX. 440.
ſigns of war. IX. 328.
ſigns well. XII. 597.
ſilenced. XI. 17.
ſilent of the night. X. 35.
ſilly. VII. 111.
- - - XIV. 100.
ſilver ground. XIV. 530.
ſincere motions. XI. 21.

Sincklo. VI. 396.
ſingle. IX. 36.
ſingle heart. XI. 91.
ſingle oppoſition. XIII. 149.
ſingle ſtate. VII. 360.
ſingle virtue. XIV. 277.
ſings by kind. VI. 217.
ſink apace. IV. 22.
ſink or ſwim. VIII. 403.
ſir. III. 303, 509.
- - VI. 106.
- - X. 20, 572, 658.
Sir Dagonet. IX. 140.
ſirrah. VII. 518.
- - - VIII. 385.
- - - XII. 384, 674.
- - - XIII. 319.
ſiſters. XIII. 570.
ſit out. V. 187.
ſith. III. 384.
- - IV. 206.
- - X. 217, 237.
- - XV. 545.
ſithence. VI. 222.
ſizes. XIV. 128.
ſkain's mate. XIV. 431.
ſkill. VII. 130.
ſkill leſs. XI. 220.
ſkills. X. 87.
ſkimble ſkamble. VIII. 496.
ſkinker. VIII. 443.
ſkipping. IV. 35.
ſkir. VII. 560.
- - - IX. 455.
Skogan. IX. 124.
ſlave. XIV. 204.
ſleave. VII. 418.
ſledded. XV. 11.
ſleeve. XI. 411.
ſleeve bands. VII. 136.
ſleeve ſilk. XI. 402.
ſleided. XIII. 516.
ſlide thrift. IX. 94.
ſlights. VII. 492.
ſlip. XI. 296.
- - - XIV. 423.
ſlippery. XI. 471.
ſlips. IX. 352.
ſliver. VII. 503.
- - - XIV. 208.
ſlops. IV. 470.
- - - V. 264.
ſloughs. IX. 403.
ſlowed. XIV. 429.
ſlower. X. 477.
ſlubber. V. 455.
- - - - XV. 431.
ſmall ale. VI. 402.
ſmiles and tears. VIII. 326.
ſmilingly. XII. 192.
ſmirched. IV. 483, 503,
ſmites. IX. 307.
Smolkin. XIV. 169.
ſmooth. X. 481.
- - - - XIII. 419.
- - - - XIV. 97, 465.
ſneap. IX. 55.
ſneaping. V. 185.
- - - - - VII. 10.
ſneck up. IV. 62.
ſnipe. XV. 450.
ſnuff. V. 157, 312.
- - - VIII. 391.
ſnuffs. XIV. 141.
ſo forth. VII. 28.
ſoft. XV. 418.
ſoft conditions. VI. 556.
ſoil. IX. 203.
ſoiled. XIV. 237.
ſolely. VII. 66.
ſolicited. XV. 353.
ſoliciting. VII. 359.
ſolicits. XIII. 55.
ſolidares. XI. 532.
ſome year. XIV. 6.
ſometime. V. 406.
ſometimes. VIII. 345.
Songs and Sonnets, book of. III. 322.
ſooth. VII. 132.
- - - VIII. 290.
- - - X. 327.
ſop o' the moonſhine. XIV. 93.
Sophy. V. 424.

ſorer. XIII. 140.
ſorrel. V. 263.
- - - - VIII. 550.
ſorrieſt. VII. 463.
ſorrow wag. IV. 520.
ſort. III. 249.
- - - IV. 396.
- - - V. 90, 100, 111.
- - - VIII. 314.
- - - X. 22, 109, 400, 689.
- - - XI. 272.
- - - XV. 15.
ſort and ſuit. IV. 349.
ſorted. VI. 514.
ſorts. VI. 14.
- - - IX. 292, 405.
- - - X. 261.
- - - XI. 225.
- - - XIII. 536.
ſorry. VII. 299.
ſorry ſight. VII. 416.
ſot. III. 406.
ſouced gurnet. VIII. 549.
ſoud. VI. 498.
ſoul fearing. VIII. 55.
ſoul of great article. XV. 333.
ſound. VIII. 128.
ſound direction. X. 665.
ſowle. XII. 181.
ſowter. IV. 91.
ſpanieled. XII. 617.
Spaniſh blades. XIV. 376.
ſpanned. XI. 25.
ſpare. VII. 82.
Spartan dog. XV. 662.
ſpeak daggers. XV. 209.
ſpeak parrot. XV. 496.
ſpeaking thick. IX. 71.
ſpeaks holiday. III. 410.
ſpeaks ſmall. III. 309.
ſpeculation. XI. 343.
ſpeculative inſtruments. XV. 441.
ſpeed. VII. 89.
ſpell backward. IV. 463.
ſpend his mouth. XI. 406.
ſpendthrift ſigh. XV. 290.
ſperre. XI. 215.
ſpets. V. 419.
ſpices. XII. 197.
ſpiders. VII. 49.
ſpill. XIV. 145.
ſpirit of ſenſe. XI. 222.
ſpit white. IX. 38.
ſpleen. V. 14.
- - - - VI. 472.
- - - - VIII. 57.
- - - - XV. 582.
ſpleen ridiculous. V. 319.
ſpleens. XI. 293.
ſpoons. XI. 186.
ſpot. VIII. 157.
- - - XII. 30.
ſpotted. V. 11.
ſpout. XI. 420.
ſprag. III. 444.
ſprighted. XIII. 81.
ſprights. VII. 513.
ſpring. V. 40.
ſpring halt. XI. 44.
ſpringes. XV. 56.
ſpringing. X. 520.
ſpritely ſhows. XIII. 234.
ſpur. XIII. 509.
ſpur of occaſion. VII. 391.
ſpurring. XI. 602.
ſpurs. XIII. 154.
ſpy. XI. 316.
ſquare. V. 32.
- - - - XII. 461, 477, 574.
- - - - XIII. 281.
- - - - XIV. 11.
ſquarer. IV. 404.
ſquaſh. V. 86.
- - - - VII. 23.
ſquiny. XIV. 238.
ſquint. XIV. 274.
ſquire. V. 344.
- - - - VII. 147.
- - - - VIII. 426.
ſquire of low degree. IX. 475.
ſquire of the body. VIII. 368.
ſtabbing veins. V. 278.
ſtable ſtand. VII. 55.

ſtaff tipped with horn. IV. 554.
ſtage. IV. 188.
ſtaged. XII. 574.
ſtaggers. VI. 264.
- - - - XIII. 223.
ſtain. VI. 195.
- - - XIII. 547.
ſtair. XIV. 434.
ſtale. III. 132.
- - - VII. 231.
- - - XII. 485.
ſtalk. IV. 452.
ſtalking horſe. VI. 166.
ſtamp of fairies. V. 91.
ſtand. VII. 131.
ſtand at guard. IV. 207.
ſtand empty. XI. 251.
ſtand him. VI. 431.
ſtand in a report. IX. 177.
ſtand in bold cure. XV. 457.
ſtand off. IX. 323.
ſtand on. III. 369.
ſtand putting on. XV. 477.
ſtandard. III. 95.
ſtanding bowl. XIII. 464.
ſtands upon. VIII. 263.
- - - - - - X. 616.
- - - - - - XII. 225, 461.
Stanley, Thomas, lord. X. 487.
ſtannyel. IV. 90.
ſtar. XV. 62.
ſtark. XIII. 168.
ſtarkly. IV. 327.
ſtate. IV. 84.
- - - V. 284.
- - - VII. 474.
- - - VIII. 471.
- - - IX. 220, 222.
ſtate caps. V. 329.
ſtate of law. VIII. 233.
ſtates. XIII. 121.
ſtation. XII. 533.
- - - - XV. 226.
ſtatiſt. XIII. 83.
ſtatiſts. XV. 326.
ſtatua. III. 275.
ſtatua. XII. 303, 338.
ſtatuas. X. 594.
ſtatutes. XV. 306.
ſtaves. X. 669.
ſtay. VIII. 58.
ſtay upon. XII. 427.
ſtead. XIII. 481.
ſtem. XII. 88.
ſtem to ſtern. XIII. 528.
ſternage. IX, 348.
ſtewards chains. IV. 63.
ſtewed prunes. IV. 223.
- - - - - - - VIII. 528.
- - - - - - - IX. 86.
ſtews. IX. 530.
ſticking place. VII. 395.
ſtickler. XI. 445.
ſtigmatical. VII. 274.
ſtigmatick. X. 192, 268.
ſtile. III. 338.
ſtill. X. 640.
- - - XIII. 317.
ſtilly ſounds. IX. 398.
ſtint. XI. 33.
- - - XIII. 346, 556.
ſtinted. XIV. 357.
ſtints. XI. 386, 660.
ſtithy. XI. 397.
- - - XV. 179.
ſtoccata. XIV. 448.
ſtock. III. 240.
- - - IV. 22.
- - - VI. 476.
ſtocks. XIV. 102.
ſtomach. III. 22, 182.
- - - - IV. 442.
- - - - XI. 148, 397.
ſtomachs. IX. 534.
ſtone bow. IV. 84.
ſtood. XII. 187.
ſtood on. XII. 297.
ſtoop. IV. 51.
- - - IX. 407.
ſtop. IX. 6.
ſtopped. XIII. 576.
ſtops. XIV. 423.

ſtops. XV. 206.
ſtorm of fortunes. XV. 433.
ſtover. III. 118.
ſtoup. XV. 346.
ſtraight. XV. 297.
ſtrain. III. 358.
- - - IV. 441.
- - - IX. 341.
- - - XV. 531.
ſtrait. VIII. 182.
ſtraited. VII. 148.
ſtrange. VI. 415.
- - - - VII. 484.
- - - - XII. 249.
- - - - XIII. 51.
- - - - XIV. 405.
ſtrange beaſts. VI. 160.
ſtrange Indian. XI. 191.
ſtrangely. III. 115.
ſtrangeneſs. XI. 301.
ſtrangle. IV. 157.
ſtratagem. IX. 9.
- - - - - X. 268.
ſtrawy. XI. 436.
ſtricture. IV. 203.
ſtride a limit. XIII. 113.
ſtrides. VII. 409.
ſtrife. XI. 469.
ſtrike. VIII. 242.
ſtrike the veſſels. XII. 519.
ſtriker. VIII. 420.
ſtrive. VI. 225.
ſtrong. III. 158.
ſtrong eſcape. VII. 301.
ſtrong faith. XI. 65.
ſtrumpeted. VII. 239.
ſtubbed. V. 536.
ſtuck. IV. 129.
- - - XV. 293.
ſtuck with cloves. V. 358.
ſtudied. VII. 364.
ſtudy. V. 26.
ſtuff. VII. 293.
ſtuff of the conſcience. XV. 397.
ſtuff tennis balls. IV. 471.
ſtuffed. IV. 400.
- - - - VII. 561.
ſtuffed ſufficiency. VII. 61.
ſty. VI. 6.
ſtyle of gods. IV. 522.
ſubmerged. XII. 500.
ſubſcribe. IV. 263.
- - - - - XIV. 35, 193.
ſubſcribes. XI. 387.
ſubſcription. XIV. 146.
ſubſtance. XI. 267.
ſubtilty. III. 148.
ſuburbs. IV. 194.
- - - - XII. 293.
ſucceſs. VII. 41.
- - - - IX. 169.
- - - - XV. 529.
ſucceſſive. XIII. 253.
ſucceſſively. IX. 203.
ſuch. XIV. 23.
ſudden. VII. 529.
- - - - XV. 474.
ſue his livery. VIII. 558.
ſue my livery. VIII. 263.
ſufficiency. IV. 180.
Suffolk, Pole, duke of. X. 121.
ſugar. VIII. 443.
ſuggeſt. III. 220.
- - - - VI. 343.
- - - - VIII. 195.
- - - - XII. 77.
- - - - XV. 500.
ſuggeſted. V. 367.
ſuggeſtion. III. 72.
- - - - - VII. 359.
ſuggeſtions. V. 188.
- - - - - - VI. 291.
ſuggeſts. XI. 22.
ſuit. VI. 60.
- - - XIII. 598.
ſuited. V. 494.
- - - - XIV. 251.
ſuits. VIII. 376.
ſullen. VIII. 8.
- - - XV. 561.

ſullen bell. IX. 15.
ſum. XII. 409.
ſummer, bear out. IV. 27.
ſummer ſeeming. VII. 530.
ſummer ſwelling. III. 213.
ſummoners. XIV. 149.
ſumpter. XIV. 132.
ſun of York. X. 459.
ſun to ſun. VIII. 305.
ſunburned. IV. 439.
ſuperfluous. VI. 194.
- - - - - - XIV. 203.
ſuperſtitious. XI. 106.
ſuppliance. XV. 47.
ſupplied. XV. 575, 576.
ſupply. VIII. 166.
ſuppoſed. IX. 203.
ſuppoſes. VI. 541.
ſurceaſe. VII. 387.
ſure. III. 276.
- - - IV. 422.
- - - VI. 17.
- - - VIII. 580.
ſure wit. XIV. 425.
ſurreigned. IX. 368.
ſuſtaining. III. 27.
ſwagger. IX. 81.
ſwart. VII. 261.
- - - VIII. 70.
ſwarth. IV. 66.
- - - - XIII. 289.
ſwaſhing. VI. 36.
ſwaſhing blow. XIV. 380.
ſwath. XI. 436, 611.
ſway. IV. 90.
- - - IX. 151.
- - - XII. 262.
ſwaying. IX. 274.
ſwearing on ſword. VII. 77.
- - - - - - - - - - XV. 85.
ſweat. IV. 193.
- - - XI. 452.
ſweet. V. 337.
ſweet mouth. III. 241.
ſweet Oliver. VI. 108.
ſweeting. XV. 495.
ſwell. XV. 551.
ſweltered. VII. 501.
ſwift. IV. 467.
- - - V. 228.
- - - VI. 547.
ſwinge bucklers. IX. 122.
Switzers. XV. 267.
ſwollen bagpipe. V. 502.
ſwoop. VII. 542.
ſword and buckler. VIII. 407.
ſword dances. XII. 562.
ſword hilt. XII. 394.
ſworn brother. IV. 402.
- - - - - - - VIII. 320, 442.
ſworn brothers. IX. 398.
ſworn counſel. VI. 304.
ſworn rioter. XI. 564.
ſwounded. XIII. 353.
ſyllable. XIII. 590.

T.

table. V. 433.
- - - VI. 193.
- - - VIII. 62.
tables. IX. 165.
- - - XV. 81.
tabourines. XI. 398.
- - - - - - XII. 612.
ta'en order. XV. 635.
tag. XII. 127.
tailor. VIII. 505.
tailor cries. V. 38.
tailors. VI. 516.
taint. XIV. 24.
tainting. XV. 474.
take a houſe. VII. 295.
take in. VII. 160.
- - - - XII. 26, 139, 410, 550.
- - - - XIII. 102, 160.
take me with you. VIII. 478.
take on. X. 288.
take order. IV. 230.
- - - - - - VII. 301.

take order. X. 615.
take out. XV. 571.
take reconciliation. XV. 509.
take ſcorn. VI. 135.
take ſuch order. IX. 133.
take the earth. VIII. 304.
take the hatch. VIII. 163.
take the head. VIII. 283.
take thought. XII. 286.
take up. VI. 267.
taken with the manner. V. 193.
- - - - - - - - - - - - VIII. 466.
takes. XV. 23.
takes diet. III. 194.
takes on. III. 445, 459.
taking. XIV. 159.
Talbot, John. IX. 634.
talent. V. 264.
tall. IV. 14.
- - X. 516.
tall fellow. III. 319.
tall man of his hands. III. 344.
- - - - - - - - - - - - VII. 195.
tallow keech. VIII. 461.
tame cheater. IX. 82.
tame ſnake. VI. 139.
tarre. VIII. 123.
- - - XI. 272.
- - - XV. 128.
Tartar's bow. XIV. 363.
taſk. VIII. 305.
- - - IX. 276, 301.
taſked. VIII. 559, 573.
taſking. III. 473.
taffel gentle. XIV. 409.
taſte your legs. IV. 102.
tattered. VIII. 171.
Taurus ſnow. V. 98.
tawdry lace. VII. 139.
tawny coats. IX. 529.
taxation. VI. 18.
tear a cat. V. 24.
Tearſheet. IX. 68.
teen. III. 15.
- - - X. 611.
teen. XIV. 355.
temper. III. 247.
- - - - X. 465.
- - - - XII. 253.
temperance. III. 54.
- - - - - - XII. 149.
tempering. IX. 182, 321, 323.
Temple. IX. 566.
ten bones. X. 31.
ten commandments. X. 29.
Tenantius. XIII. 9.
tend. X. 14.
- - - XI. 301.
tender. XV. 56.
tent. XII. 146.
tercel. XI. 323.
termagaunt. XII. 454.
- - - - - - XV. 172.
terms. IV. 182.
teſted. IV. 243.
teſtern'd. III. 178.
tetchy. X. 635.
tether. XV. 57.
Tewſkeſbury muſtard. IX. 98.
tharborough. V. 192.
that's off. XII. 84.
the. VIII. 536.
Theban. XIV. 170.
theme. XII. 466.
theorick. VI. 324.
- - - - - IX. 273.
- - - - - XV. 382.
theſe. XV. 105.
thews. IX. 137.
- - - XII. 267.
- - - XV. 48.
thick. XII. 456.
- - - XIII. 107.
thick as tale. VII. 354.
thick pleached. IV. 418.
thick ſkin. III. 464.
thill horſe. V. 431.
thin helm. XIV. 255.
thin potations. IX. 182.
thing of nothing. XV. 248.
thing of nought. V. 137.

think and die. XII. 570.
think thee. XV. 328.
thirborough. VI. 388.
thorough. IX. 26.
thou. IV. 109.
- - - XI. 95.
- - - XII. 288.
though. XIV. 400.
thought. IV. 75.
- - - - VI. 134.
- - - - VII. 478.
- - - - XII. 606.
- - - - XV. 279.
thought executing. XIV. 144.
thrasonical. V. 302.
thread. III. 114.
- - - - XIV. 88.
thread the gates. XII. 119.
three hooped pots. X. 139.
three man beetle. IX. 39.
three men song. IV. 59.
- - - - - - - - - - VII. 113.
three pile. VII. 109.
three piled. V. 339.
three suited. XIV. 91.
thrift. XIII. 190.
throes. XII. 554.
throstle. V. 81.
- - - - V. 410,
thrum. III. 448.
- - - - V. 160.
thumb ring. XIV. 372.
thunders tone. XII. 265.
thwart. XIV. 71.
Tib. XIII. 567.
tick tack. IV. 202.
tickle. IV. 200.
- - - X. 15.
tickle brain. VIII. 473.
tickle catastrophe. IX. 51.
tickled in the sere. XV. 121.
tide. III. 204.
tidy. IX. 97.
tight. XII. 599.
tightly. III. 338.
tike. IX. 309.
tike. XIV. 182.
tilly fally. IX. 81.
tilly vally. IV. 60.
tilth. IV. 321.
time. XI. 266.
timeless. VIII. 301.
- - - - IX. 657.
- - - - XIII. 298.
timely parted. X. 104.
tinctures. XII. 303.
tire. X. 227.
- - XIII. 125.
- - XV. 459.
tire valiant. III. 416.
tired. V. 269.
- - - VII. 10.
tiring. XI. 568.
'tis much. IX. 616.
Titania. V. 39.
to. XIII. 559.
- - XIV. 346.
- - XV. 155.
to her. XIII. 103.
to that. VII. 330.
toads. XI. 303.
toadstone. VI. 38.
toasting iron. VIII. 148.
toasts and butter. VIII. 551.
tods. VII. 112.
toged. XV. 382.
tokened. XII. 556.
toll. VI. 363.
tolling. IX. 197.
tomb of tears. XI. 133.
tomboys. XIII. 56.
tongs. V. 120.
too fine. VI. 371.
too late. X. 287, 559.
too much. III. 80.
too much i'the sun. XV. 30.
too much proved. XV. 155.
tooth pick. VIII. 20.
top. XIV. 34.
top gallant. XIV. 434.
topless. XI. 256.
topple. VII. 506.

topple. VIII. 489.
- - - - XIII. 497.
- - - - XIV. 227.
torch bearers. V. 439.
- - - - - - - XIV. 364.
touch. III. 139.
- - - V. 94.
- - - X. 634.
- - - XI. 162, 366, 620.
touch more rare. XIII. 17.
touched. XI. 543.
touched and tryed. VIII. 77.
touches. VI. 86.
toward. XI. 570.
towards. XIV. 389.
touze. VI. 386.
toys. X. 465.
- - - XIII. 165.
- - - XV. 70, 259.
toze. VII. 168.
trace. V. 32.
- - - VII. 515.
- - - XI. 112.
tractable obedience. XI. 32.
trade. XI. 163.
- - - XIII. 190.
tradition. VIII. 280.
traditional. X. 551.
trail. III. 455.
- - - XV. 100.
traitreſs. VI. 200.
trammel. VII. 387.
tranect. V. 488.
tranſlate. V. 17.
- - - - - XI. 387.
tranſport. IV. 342.
traſh. III. 15.
- - - XV. 476.
travel. XV. 122.
traverſe. XV. 449.
traverſed arms. XI. 654.
tray trip. IV. 95.
treachers. XIV. 43.
treble. III. 65.
trenched. III. 244.
- - - - - VII. 475.
trenchers. XIV. 378.
Tribulation. XI. 197.
trick. IV. 384.
- - - VI. 193.
- - - VIII. 11.
- - - XIV. 236.
tricked. XV. 141.
tricking. III. 463.
trickſey. III. 145.
Trigon. IX. 101.
trim. VIII. 85.
trip. IX. 219.
trip and go. V. 270.
triple. XII. 408.
triplets. XV. 190.
triumph. V. 6.
- - - - VIII. 523.
- - - - IX. 666.
- - - - XII. 625.
- - - - XIII. 450.
triumphs. III. 289.
- - - - - VIII. 327.
- - - - - X. 403.
trod a meaſure. VI. 161.
Trojan. V. 357.
Trojans. VIII. 419.
trol my dames. VII. 115.
troll. III. 100.
troſſers. IX. 390.
trot. IV. 299.
troubler of the peace. XIII. 588.
trout tickling. IV. 82.
trow. IV. 491.
- - - XIV. 58.
trowel. VI. 19.
truckle bed. III. 464.
true. III. 158.
- - - IX. 201.
- - - XIV. 453.
true as ſteel. XI. 331.
true blood. VIII. 115.
true defence. VIII. 147.
true man. IV. 325.
- - - - - V. 510.
- - - - - XII. 259.
true men. VIII. 431, 465.

true men. X. 241.
true penny. XV. 85.
truer. IV. 397.
trull. XII. 547.
trumpets. V. 148.
- - - - - XIV. 129.
trundle tail. XIV. 183.
truſted home. VII. 357.
truth. IV. 150.
try concluſions. V. 428.
tub faſt. XI. 593.
tucket. V. 533.
tucket ſonuance. IX. 423.
Tudor, Henry, earl of Richmond. X. 656.
tugged with fortune. VII. 459.
tumbler's hoop. V. 240.
tun of man. VIII. 477.
tupping. XV. 389, 545.
turban'd Turk. XV. 661.
Turk Gregory. VIII. 580.
turkies. VIII. 416.
Turlygood. XIV. 110.
turn. III. 491.
turn and turn. IX. 603.
turn his girdle. IV. 529.
turn the tables up. XIV. 382.
turn Turk. IV. 490.
- - - - - - XV. 198.
turn you to. XII. 130.
Turnbul-ſtreet. IX. 144.
turning of the tide. IX. 330.
turns. XI. 533.
- - - XII. 188.
turquoiſe. V. 465.
twangling jack. VI. 450.
twelve ſcore. VIII. 485.
- - - - - - IX. 127.
twiggen bottle. XV. 487.
two handed ſword. X. 45.
Tybert. XIV. 419.
tyed. XI. 149.
type. X. 245, 640.
tything. XIV. 169.

V.

vail. IV. 356.
- - - IX. 17, 647.
- - - XI. 444.
- - - XII. 117.
- - - XIII. 517.
vailed. XV. 30.
vailing. V. 398.
vain. VII. 257.
Valdes, don Pedro. XIII. 530.
valenced. XV. 135.
valiant ignorance. XII. 192.
validity. IV. 6.
- - - - VI. 366.
- - - - XIV. 11, 469.
vane. IV. 252, 466.
Vanini. XIV. 33.
vanity. III. 117.
- - - - XIV. 94.
vantage. XIII. 24.
- - - - XV. 213.
vantbrace. XI. 265.
varlet. XI. 219.
vaſt. III. 36.
- - - VII. 8.
- - - X. 510.
vaunt. XI. 217.
vaunt couriers. XIV. 144.
vaward. V. 127.
velvet guards. VIII. 504.
velure. VI. 475.
venemous wights. XI. 360.
venemouſly. XIII. 486.
Venetian admittance. III. 417.
venew. V. 306.
veneys. III. 327.
vengeance. VI. 138.
vent. IV. 135.
- - - XII. 183.
ventages. XV. 205.
venture trade. IX. 293.
verbal. XIII. 79.
verbal queſtion. XIV. 217.

Vere, John de, earl of Oxford. X. 662.
verity. XII. 207.
Veronesi. XV. 455.
verſing. V. 39.
very. III. 246.
- - - VII. 177, 344.
very heart. XII. 618.
via. III. 383.
- - V. 311.
- - IX. 420.
vice. IV. 126.
- - - VII. 42.
- - - IX. 49, 146, 445.
- - - X. 554, 701.
vice of kings. XV. 231.
victuallers. IX. 107.
vie. VI. 338, 459.
- - XII. 663.
- - XIII. 487, 518.
vild. III. 490.
villain. VI. 10.
- - - - VII. 218.
- - - - XIV. 194.
vinewed. XI. 274.
viol. XIII. 504.
viol de gambo. IV. 14.
violenteth. XI. 368.
violet. XV. 278.
vipers. XI. 318.
virago. IV. 129.
virgin crants. XV. 314.
virgin knight. IV. 546.
virgin knot. III. 115.
- - - - - - XIII. 543.
virginal. VII. 19.
- - - - - XIII. 560.
virginals. XII. 209.
virtue. VI. 188.
- - - - XV. 48.
virtuous. V. 112.
- - - - XI. 538.
virtuous qualities. VI. 188.
viſiere. VIII. 547.
vixen. V. 109.
vizaments. III. 309.
voice. VI. 52.
Volqueſſen. VIII. 63.
voluntary. XI. 279.
vouch. IV. 269.
vows of chaſtity. III. 262.
vulgar. IV. 105.
- - - - XII. 74.
vulgarly. IV. 364.

U.

umber. VI. 35.
- - - - XV. 205.
umbered. IX. 398.
unaccuſtomed. IX. 585.
- - - - - - - - XIV. 487.
unaneled. XV. 79.
unavoided. VIII. 242.
- - - - - - IX. 627.
unbarbed. XII. 144.
unbated. XV. 291.
unbitted luſts. XV. 445.
unbolt. XI. 471.
unbolted. XIV. 96.
unbonnetted. XV. 401.
unbookiſh. XV. 619.
unbraided wares. VII. 134.
unbreathed. V. 145.
uncape. III. 424.
uncharged. XI. 657.
unclaw. XI. 480.
uncoined conſtancy. IX. 489.
unconfirmed. IV. 482.
unconſtant toys. XIV. 507.
uncontemned. XI. 110.
uncroſſed. XIII. 113.
uncurrent encounter. VII. 82.
under cheſt. XII. 55.
under fiends. XII. 176.
under generation. IV. 343.
under wrought. VIII. 33.
under goes. IV. 543.
underſtand. III. 218.
- - - - - - VII. 228.
undertaker. IV. 131.

uneath. X. 67.
uneffectual fire. XV. 80.
unexpreſſive. VI. 76.
unfurniſhed. V. 475.
ungartered. III. 196.
- - - - - - VI. 99.
ungenitured. IV. 306.
unhacked rapier. IV. 127.
unhaired ſaucineſs. VIII. 162.
unhandſome. XV. 569.
unhappily. XI. 55.
unhappineſs. IV. 440.
- - - - - - X. 472.
unhappy. VI. 344.
- - - - - VII. 292.
- - - - - XV. 259.
unhatched practiſe. XV. 568.
unhouſed. XV. 402.
unhouſelled. XV. 78.
unicorn. XI. 617.
- - - - XII. 205.
unity. XI. 416.
univerſe. IX. 397.
unlace. XV. 491.
unleſs. XII. 205.
unmanned. XIV. 458.
unmaſtered. XV. 49.
unneceſſary. XIV. 126.
unnoted. XI. 559.
unpitied. IV. 322.
unpregnant. IV. 349.
- - - - - - XV. 149.
unproper. XV. 580.
unqualitied. XII. 564.
unqueſtionable. VI. 99.
unready. IX. 551.
unreal mockery. VII. 483.
unreſpective. X. 614.
unreſt. XIII. 281.
unrough youths. VII. 551.
unſifted. XV. 55.
unſifting. IV. 328.
unſmirched. XV. 270.
unſquared. XI. 257.
unſtate. XIV. 39.
unſtaunched. III. 8.
untempering. IX. 491.
untented. XIV. 73.
untraded. XI. 391.
unvalued. X. 509.
unweighing. IV. 305.
unyoke. XV. 301.
upon. IV. 507.
upon command. VI. 64.
upright. XIV. 228.
upſpring. XV. 60.
urchin. III. 461.
urchins. III. 36.
- - - - XIII. 291.
- - - - XV. 74.
urge. XIV. 339.
Urſwick, ſir Chriſtopher. X. 658.
uſage. XV. 619.
uſe. IV. 185, 437.
- - XI. 135, 277.
- - XII. 436.
uſe and uſance. V. 418.
uſed. XI. 109.
uſerers' chain. IV. 432.
Utis. IX. 75.
utter. VII. 144.
utterance. XIII. 101.

W.

wafts. VII. 238.
wage. XII. 230, 649.
- - - XIV. 131.
- - - XV. 413.
wage againſt. XIV. 17.
wages. XIII. 533.
waiſt. III. 26.
- - - XV. 42.
wake your patience. IV. 527.
walk. III. 482.
waned. XII. 458.
wann'd. XV. 147.
wannion. XIII. 440.
wanton. XV. 349.
wanton dulneſs. XV. 441.

wappened. XI. 586.
ward. III. 49. 387.
- - - VI. 185.
- - - XI. 241.
warden pies. VII. 113.
warder. VII. 397.
- - - - VIII. 211.
warn. X. 488.
- - - XII. 372.
warped. VI. 72.
wardrobes. XIII. 122.
waſhing at meals. VI. 499.
waſſel. VII. 396.
- - - XII. 449.
- - - XV. 60.
waſſel candel. IX. 34.
waſſels. V. 333.
waſte. XV. 611.
waſtefull. XI. 524.
watch. VIII. 342.
- - - - X. 668.
watch caſe. IX. 111.
watch him tame. XV. 508.
watched. XI. 322.
watches. IV. 85.
water. X. 125.
water fly. XV. 330.
water work. IX. 57.
watry moon. X. 534.
wax. IV. 88.
- - - V. 312.
wax, writing on. XI. 470.
waxen. V. 39.
- - - - VIII. 209.
- - - - IX. 295.
weak liſt. IX. 493.
weaken motion. XV. 407.
wealth. V. 540.
weather bitten. VII. 189.
weavers, pſalm-ſingers. VIII. 455.
weazel. XV. 207.
web and pin. XIV. 166.
wed. XIII. 7.
wedding knives. XIV. 513.
wee. III. 343.
weed. XIII. 522.
week, by. V. 315.
ween. XI. 171.
weigh. VI. 290.
- - - - XI. 170.
weigh out. XI. 104.
weighed. III. 58.
weird ſiſters. VII. 347.
welkin. V. 229.
welkin eye. VII. 21.
welkin roar. IX. 91.
well. VII. 175.
well adviſed. V. 341.
well a near. XIII. 483.
well appointed. IX. 151, 347.
well found. VI. 240.
well liking. V. 327.
well proportioned. X. 105.
well reputed. XII. 294.
well ſaid. XIII. 504.
well ſhot. X. 466.
well ſtruck. X. 466.
Welſh hook. VIII. 468.
wench. XV. 652.
wend. IV. 346.
- - - VII. 217.
Weſtward Hoe. IV. 106.
wether. VI. 80.
whaleſbone. V. 334.
what though. VI. 106.
wheel. XV. 273.
whelked. XIV. 231.
wheiks and knobs. IX. 383.
when. III. 153.
- - - XII. 272.
when! VIII. 198.
whe'r. III. 147.
- - - VII. 356.
- - - VIII. 11, 39.
- - - XII. 244.
where. III. 228.
- - - - V. 214, 496.
- - - - IX. 646.
- - - - X. 116.
- - - - XII. 10, 58.
- - - - XIII. 409, 418.

where. XIV. 38.
whereas. X. 19.
whey face. VII. 555.
which. XI. 511.
- - - - XIV. 67.
whiffler. IX. 470.
- - - - XV. 543.
whiles. IV. 150.
whipping cheer. IX. 236.
whipſtock. XIII. 456.
whirring. XIII. 523.
whiſt. III. 41.
whiſtle. XV. 532.
white boſom. XV. 105.
white death. VI. 258.
white ewe. XV. 389.
white herring. XIV. 179.
white livered. X. 653.
whiting time. III. 421.
whitſters. III. 414.
whittle. XI. 646.
wholeſome. III. 487.
- - - - - - XII. 96.
whooping. VI. 88.
whoſe every. XII. 412.
wicked. III. 36.
wide. IV. 499.
- - - XI. 316.
wild. XII. 680.
wild gooſe chaſe. XIV. 427.
wilderneſs. IV. 287.
wildly. VIII. 132.
will. XV. 213, 530.
Wilnecotte. VI. 403.
- - - - - - IX. 232.
wimpled. V. 237.
Wincheſter gooſe. IX. 532.
- - - - - - - - - XI. 451.
wind. VI. 110.
wind rows. XII. 425.
windmill. IX. 134.
windows of the eaſt. XIV. 333.
wine, cuſtom of ſending. III. 382.
wink. III. 68.
- - - VII. 35.
winking gates. VIII. 44.
winnowed. XV. 340.
winter ground. XIII. 169.
wis. V. 459.
wiſe gentleman. IV. 530.
wiſe woman. III. 466.
wiſh. IV. 462.
- - - VI. 417.
- - - XV. 414.
wiſhed. XI. 628.
wiſp. X. 230.
wit. V. 424.
- - XII. 341.
- - XIII. 554.
- - XV. 132.
wit and will. XI. 241.
wit, whither wilt. VI. 131.
witch. VIII. 548.
- - - X. 100.
with. V. 426.
within him. VII. 295.
wittol. III. 389.
witty. X. 231, 615.
woe. III. 149.
woe begone. IX. 13.
wolds. XIV. 167.
woman of the world. VI. 155.
woman's fault. VIII. 503.
wondered. III. 125.
wood. III. 203.
- - - V. 58.
- - - IX. 636.
woodbine. V. 122.
woodcock. IV. 530.
woodden pricks. XIV. 109.
woodden thing. IX. 650.
woodman. III. 483.
- - - - - IV. 347.
- - - - - XIII. 142.
wooed. X. 509.
woolviſh. XII. 99.
woolward. V. 361.
word. X. 557.
- - - XV. 82, 268.
words. X. 391.
work. XI. 194.

working day. IX. 438.
workings. IX. 168.
world to ſee. IV. 494.
- - - - - - - VI. 459.
worm. IV. 274.
- - - XII. 675.
worms. XIII. 120.
wormy beds. V. 113.
worn. IV. 70.
worſe beſted. X. 61.
worſhip. XII. 631.
worth. IV. 113.
- - - VII. 185.
worth the whiſtle. XIV. 207.
worts. III. 315.
wot. III. 378.
wreak. XII. 175.
- - - - XIII. 338.
wren. IV. 111.
wreſt. VIII. 128.
- - - XI. 338.
wreſted pomp. VIII. 150.
wretch. XV. 512.
wretched. X. 545.
wring. III. 20.
writ. XIII. 435.
- - - XV. 133.
write againſt. IV. 494.
write down. III. 184.
writhled. IX. 558.
wrong. VI. 441.
wrongs. III. 452.
- - - - X. 661.
wroth. V. 459.
wrought. VII. 199.
wrung. XIII. 338.
wrying. XIII. 188.

Y.

yare. IV. 326.
yarely. III. 5.
- - - - XII. 484, 551, 584, 677.
yearn. IX. 430.
- - - XIII. 511.
yeild you. XII. 594.
yellow ſtockings. IV. 92.
yeoman. IX. 48.
yeoman ſervice. XV. 326.
yerk. IX. 459.
yeſty. VII. 505.
York, Cicely, ducheſs of. X. 531.
York, Richard, duke of. X. 14.
young. XIV. 336.
young men. XIV. 347.
younker. VIII. 526.
your. IX. 288.
yoxen. V. 38.

Z.

zany. V. 342.
zealous. VIII. 56.
zed. XIV. 95.

The preceding Index is compiled on the ſame plan as that ſubjoined to Dodſley's Collection of Old Plays publiſhed in the year 1780. REED.

GLOSSARIAL INDEX.

TEMPEST.*

* TEMPEST.] *The Tempeſt* and *The Midſummer Night's Dream* are the nobleſt efforts of that ſublime and amazing imagination peculiar to Shakſpeare, which ſoars above the bounds of nature without forſaking ſenſe; or, more properly, carries nature along with him beyond her eſtabliſhed limits. Fletcher ſeems particularly to have admired theſe two plays, and hath wrote two in imitation of them, *The Sea Voyage* and *The Faithful Shepherdeſs*. But when he preſumes to break a lance with Shakſpeare, and write in emulation of him, as he does in *The Falſe One*, which is the rival of *Antony and Cleopatra*, he is not ſo ſucceſsful. After him, Sir John Suckling and Milton catched the brighteſt fire of their imagination from theſe two plays; which ſhines fantaſtically indeed in *The Goblins*, but much more nobly and ſerenely in *The Maſk at Ludlow Caſtle*.

WARBURTON.

No one has hitherto been lucky enough to diſcover the romance on which Shakſpeare may be ſuppoſed to have founded this play, the beauties of which could not ſecure it from the criticiſm of Ben Jonſon, whoſe malignity appears to have been more than equal to his wit. In the induction to *Bartholomew Fair*, he ſays: "If there be never a *ſervant monſter* in the "fair, who can help it, he ſays, nor a neſt of *antiques?* He is "loth to make nature afraid in his plays, like thoſe that beget "*Tales, Tempeſts*, and ſuch like drolleries." STEEVENS.

I was informed by the late Mr. Collins of Chicheſter, that Shakſpeare's *Tempeſt*, for which no origin is yet aſſigned, was formed on a romance called *Aurelio and Iſabella*, printed in Italian, Spaniſh, French, and Engliſh, in 1588. But though this information has not proved true on examination, an uſeful concluſion may be drawn from it, that Shakſpeare's ſtory is ſomewhere to be found in an Italian novel, at leaſt that the ſtory preceded Shakſpeare. Mr. Collins had ſearched this ſubject with no leſs fidelity than judgement and induſtry; but his memory failing in his laſt calamitous indiſpoſition, he probably gave me the name of one novel for another. I remember he added a circumſtance, which may lead to a diſcovery,—that the principal character of the romance, anſwering to Shakſpeare's Proſpero, was a chemical necromancer, who had bound a ſpirit like Ariel to obey his call, and perform his ſervices. It was a common pretence of dealers in the occult ſciences to have a demon at com-

mand. At leaſt Aurelio, or Orelio, was probably one of the names of this romance, the production and multiplicity of gold being the grand object of alchemy. Taken at large, the magical part of the *Tempeſt* is founded on that ſort of philoſophy which was practiſed by John Dee and his aſſociates, and has been called the Roſicrucian. The name Ariel came from the Talmudiſtick myſteries with which the learned Jews had infected this Science.

T. WARTON.

Mr. Theobald tells us, that *The Tempeſt* muſt have been written after 1609, becauſe the Bermuda iſlands, which are mentioned in it, were unknown to the Engliſh until that year; but this is a miſtake. He might have ſeen in Hackluyt, 1600, folio, a deſcription of Bermuda, by Henry May, who was ſhipwrecked there in 1593.

It was however one of our author's laſt works. In 1598 he played a part in the original *Every Man in his Humour*. Two of the characters are *Proſpero* and *Stephano*. Here Ben Jonſon taught him the pronunciation of the latter word, which is always *right* in *The Tempeſt*.

" Is not this *Stephăno*, my drunken butler?"

And always *wrong* in his earlier play, *The Merchant of Venice*, which had been on the ſtage at leaſt two or three years before its publication in 1600.

" My friend *Stephāno*, ſignify I pray you," &c.

———So little did Mr. Capell know of his author, when he idly ſuppoſed his *ſchool literature* might perhaps have been loſt by the *diſſipation of youth*, or the *buſy ſcene* of publick life!

FARMER.

This play muſt have been written before 1614, when Jonſon ſneers at it in his *Bartholomew Fair*. In the latter plays of Shakſpeare, he has leſs of pun and quibble than in his early ones. In *The Merchant of Venice*, he expreſsly declares againſt them. This perhaps might be one criterion to diſcover the dates of his plays.

BLACKSTONE.

See Mr. Malone's *attempt to aſcertain the order of Shakſpeare's plays*, and a Note on *The cloud-capt Towers*, &c. Act IV.

STEEVENS.

PERSONS represented.*

Alonſo, *king of* Naples.
Sebaſtian, *his brother.*
Proſpero, *the rightful duke of* Milan.
Antonio, *his brother, the uſurping duke of* Milan.
Ferdinand, *ſon to the king of* Naples.
Gonzalo, *an honeſt old counſellor of* Naples.
Adrian, } *lords.*
Franciſco, }
Caliban, *a ſavage and deformed ſlave.*
Trinculo, *a jeſter.*
Stephano, *a drunken butler.*
Maſter of a ſhip, Boatſwain, and Mariners.

Miranda, *daughter to* Proſpero.

Ariel, *an airy ſpirit.*
Iris, }
Ceres, }
Juno, } *ſpirits.*
Nymphs, }
Reapers, }

Other ſpirits attending on Proſpero.

SCENE, the ſea, with a ſhip; afterwards an uninhabited iſland.

* This enumeration of perſons is taken from the folio 1623.
STEEVENS.

TEMPEST.

ACT I. SCENE I.

On a Ship at Sea.

A Storm with Thunder and Lightning.

Enter a Ship-maſter *and a* Boatſwain.

Master. Boatſwain,[2]—

Boats. Here, maſter: What cheer?

Mast. Good: Speak to the mariners: fall to't yarely,[3] or we run ourſelves aground: beſtir, beſtir. [*Exit.*

Enter Mariners.

Boats. Heigh, my hearts; cheerly, cheerly, my hearts; yare, yare: Take in the top-ſail; Tend to

[2] *Boatſwain,*] In this naval dialogue, perhaps the firſt example of ſailor's language exhibited on the ſtage, there are, as I have been told by a ſkilful navigator, ſome inaccuracies and contradictory orders. Johnson.

The foregoing obſervation is founded on a miſtake. Theſe orders ſhould be conſidered as given, not at once, but ſucceſſively, as the emergency required. One attempt to ſave the ſhip failing, another is tried. Malone.

[3] —— *fall to't* yarely,] i. e. Readily, nimbly. Our author is frequent in his uſe of this word. So in *Decker's Satiromaſtix:*

" They'll make his muſe as *yare* as a tumbler." Steevens.

Here it is applied as a ſea-term, and in other parts of the ſcene. So he uſes the adjective, Act V. ſc. v: " Our ſhip is tight and *yare*." And in one of the *Henries:* " *yare* are our ſhips." To this day the ſailors ſay, " fit *yare* to the helm." Again, in *Antony and Cleopatra*, Act II. ſc. iii: " The tackles *yarely* frame the office." T. Warton.

the maſter's whiſtle.— Blow, till thou burſt thy wind,[4] if room enough!

Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO, *and others.*

ALON. Good boatſwain, have care. Where's the maſter? Play the men.[5]

BOATS. I pray now, keep below.

ANT. Where is the maſter, boatſwain?

BOATS. Do you not hear him? You mar our labour; Keep your cabins: you do aſſiſt the ſtorm.[6]

GON. Nay, good, be patient.

BOATS. When the ſea is. Hence! What care theſe roarers for the name of king? To cabin: ſilence: trouble us not.

4 *Blow, till thou burſt* thy *wind*, &c.] Perhaps it might be read *Blow till thou burſt, wind, if room enough.* JOHNSON.

Perhaps rather——*blow till thou burſt* thee, *wind! if room enough.* Beaumont and Fletcher have copied this paſſage in *The Pilgrim:*

" ——*Blow, blow weſt wind,*
" *Blow till thou rive!*"

Again, in *Pericles Prince of Tyre*, 1609:

" 1ſt *Sailor.* Blow, and *ſplit thyſelf!*"

Again, in *K. Lear:*

" Blow winds, and *burſt your* cheeks!"

The alluſion in theſe paſſages, as Mr. M. Maſon obſerves, is to the manner in which the winds were repreſented in ancient prints and pictures. STEEVENS.

5 *Play the men.*] i. e. act with ſpirit, behave like men.

So in *K. Henry VI.* P. I. ſc. vi:

" When they ſhall hear how we have *play'd the men.*"

Again, in Marlowe's *Tamburlaine*, 1590, p. 2:

" Viceroys and peers of Turkey, *play the men.*" Ὦ φίλοι, ἄνέρες ἔστε, *Iliad.* V. v. 529. STEEVENS.

Again, in Scripture, 2 Sam. x. 12: " Be of good courage, and let us *play the men* for our people." MALONE.

6 ——*aſſiſt the ſtorm.*] So in *Pericles:*

" Patience, good Sir; do not *aſſiſt the ſtorm.*" STEEVENS.

Gon. Good; yet remember whom thou haſt aboard.

Boats. None that I more love than myſelf. You are a counſellor; if you can command theſe elements to ſilence, and work the peace of the preſent,[7] we will not hand a rope more; uſe your authority. If you cannot, give thanks you have liv'd ſo long, and make yourſelf ready in your cabin for the miſchance of the hour, if it ſo hap.—Cheerly, good hearts—Out of our way, I ſay.

[*Exit.*

[8] *Gon.* I have great comfort from this fellow: methinks, he hath no drowning mark upon him; his complexion is perfect gallows. Stand faſt, good fate, to his hanging! make the rope of his deſtiny our cable, for our own doth little advantage! If he be not born to be hang'd, our caſe is miſerable. [*Exeunt.*

Re-enter Boatſwain.

Boats. Down with the top-maſt; yare; lower, lower; bring her to try with main-courſe.[9] [*A cry within.*] A plague upon this howling! they are louder than the weather, or our office.—

[7] —— *of the preſent,*] i. e. *of* the preſent *inſtant.* So in the 15th Chapter of the 1ſt Epiſtle to the Corinthians: " —— of whom the greater part remain unto this *preſent.*" STEEVENS.

[8] *Gonzalo.*] It may be obſerved of Gonzalo, that, being the only good man that appears with the king, he is the only man that preſerves his cheerfulneſs in the wreck, and his hope on the iſland. JOHNSON.

[9] —*bring her to* try with main-courſe.] Probably from Hackluyt's *Voyages*, 1598: " And when the barke had way, we cut the hauſer, and ſo gate the ſea to our friend, and *tried out* all that day *with our maine courſe.*" MALONE.

Re-enter SEBASTIAN, ANTONIO, *and* GONZALO.

Yet again? what do you here? Shall we give o'er, and drown? Have you a mind to ſink?

SEB. A pox o' your throat! you bawling, blaſphemous, incharitable dog!

BOATS. Work you, then.

ANT. Hang, cur, hang! you whoreſon, inſolent noiſe-maker, we are leſs afraid to be drown'd than thou art.

GON. I'll warrant him from drowning; though the ſhip were no ſtronger than a nut-ſhell, and as leaky as an unſtanch'd wench.[2]

BOATS. Lay her a-hold, a-hold;[3] ſet her two courſes; off to ſea again,[4] lay her off.

Enter Mariners *wet.*

MAR. All loſt! to prayers, to prayers! all loſt!

[*Exeunt.*

BOATS. What, muſt our mouths be cold?

GON. The king and prince at prayers! let us aſſiſt them,
For our caſe is as theirs.

[2] —— an *unſtanch'd* wench.] *Unſtanch'd*, I am willing to believe, means incontinent. STEEVENS.

[3] *Lay her a-hold, a-hold*;] *To lay a ſhip a-hold*, is to bring her to lie as near the wind as ſhe can, in order to keep clear of the land, and get her out to ſea. STEEVENS.

[4] —— *ſet her two* courſes; *off to ſea again*,] The courſes are the main ſail and fore ſail. This term is uſed by Raleigh, in his *Diſcourſe on Shipping*. JOHNSON.

The paſſage, as Mr Holt has obſerved, ſhould be pointed, *Set her two courſes; off*, &c.

Such another expreſſion occurs in Decker's *If this be not a good Play, the Devil is in it*, 1612:

" —— off with your Drablers and your Banners; *out with your courſes.*" STEEVENS.

Seb. I am out of patience.

Ant. We are merely [5] cheated of our lives by drunkards.—
This wide-chopp'd raſcal;—'Would, thou might'ſt lie drowning,
The waſhing of ten tides!

Gon. He'll be hang'd yet;
Though every drop of water ſwear againſt it,
And gape at wid'ſt to glut him. [6]

[*A confuſed noiſe within.*] Mercy on us!—We ſplit, we ſplit!—Farewell, my wife and children!—Farewell, brother! [7]—We ſplit, we ſplit, we ſplit!—

Ant. Let's all ſink with the king. [*Exit.*

[5] ——*merely*——] In this place ſignifies *abſolutely*. In which ſenſe it is uſed in *Hamlet*, Act I. ſc. iii:

" ——Things rank and groſs in nature
" Poſſeſs it *merely*."

Again, in Ben Jonſon's *Poetaſter*:

" ——at requeſt
" Of ſome *mere* friends, ſome honourable Romans."

STEEVENS.

[6] ——*to glut him.*] Shakſpeare probably wrote, *t'englut him, to ſwallow him*; for which I know not that *glut* is ever uſed by him. In this ſignification *englut*, from *engloutir*, French, occurs frequently, as in *Henry VI:*

" ——Thou art ſo near the gulf
" Thou needs muſt be *englutted*."

And again, in *Timon* and *Othello*. Yet Milton writes *glutted offal* for *ſwallowed*, and therefore perhaps the preſent text may ſtand.

JOHNSON.

Thus in Sir A. Gorges's tranſlation of Lucan, B. VI:

" —— oylie fragments ſcarcely burn'd,
" Together ſhe doth ſcrape and *glut*."

i. e. ſwallow. STEEVENS.

[7] *Mercy on us*, &c. —— *Farewell, brother!* &c.] All theſe lines have been hitherto given to Gonzalo, who has no brother in the ſhip. It is probable that the lines ſucceeding the *confuſed noiſe within* ſhould be conſidered as ſpoken by no determinate characters. JOHNSON.

The hint for this ſtage direction, &c. might have been received from a paſſage in the ſecond book of Sidney's *Arcadia*, where

Seb. Let's take leave of him. [*Exit.*

Gon. Now would I give a thouſand furlongs of ſea for an acre of barren ground; long heath, brown furze,[8] any thing: The wills above be done! but I would fain die a dry death. [*Exit.*

SCENE II.

The iſland: before the cell of Proſpero.

Enter Prospero *and* Miranda.

Mira. If by your art, my deareſt father, you have
Put the wild waters in this roar, allay them:
The ſky, it ſeems, would pour down ſtinking pitch,
But that the ſea,[9] mounting to the welkin's cheek,
Daſhes the fire out. O, I have ſuffer'd
With thoſe that I ſaw ſuffer! a brave veſſel,
Who had no doubt ſome noble creatures[2] in her,

the ſhipwreck of Pyrocles is deſcribed, with this concluding circumſtance: "But a monſtrous cry, begotten of many roaring voyces, was able to infect with feare," &c. Steevens.

[8] *An acre of barren ground;* long *heath*, brown *furze*, &c.] Sir T. Hanmer reads *ling*, heath, *broom*, furze.—Perhaps rightly, though he has been charged with tautology. I find in Harriſon's deſcription of Britain, prefixed to our author's good friend Holinſhed, p. 91: "*Brome*, *heth*, *firze*, brakes, whinnes, *ling*," &c. Farmer.

Mr. Tollet has ſufficiently vindicated Sir Thomas Hanmer from the charge of tautology, by favouring me with ſpecimens of three different kinds of heath which grow in his own neighbourhood. I would gladly have inſerted his obſervations at length; but, to ſay the truth, our author, like one of Cato's ſoldiers who was bit by a ſerpent,

Ipſe latet penitus congeſto corpore merſus. Steevens.

[9] *But that the ſea*, &c.] So, in *King Lear*:

"The ſea in ſuch a ſtorm as his bare head
"In hell-black night endur'd, would have buoy'd up,
"And quench'd the ſtelled fires." Malone.

[2] ——*creature*s *in her*,] The old copy reads—creature; but

Daſh'd all to pieces. O, the cry did knock
Againſt my very heart! Poor ſouls! they periſh'd.
Had I been any god of power, I would
Have ſunk the ſea within the earth, or e'er [3]
It ſhould the good ſhip ſo have ſwallow'd, and
The freighting ſouls within her.

Pro. Be collected;
No more amazement: tell your piteous heart,
There's no harm done.

Mira. O, woe the day!

Pro. No harm. [4]
I have done nothing but in care of thee,
(Of thee, my dear one! thee, my daughter!) who
Art ignorant of what thou art, nought knowing
Of whence I am; nor that I am more better [5]

the preceding as well as ſubſequent words of Miranda ſeem to demand the emendation which I have received from Theobald. STEEVENS.

[3] —— *or e'er* ——] i. e. *before.* So, in *Eccleſiaſtes*, xii. 6: "*Or ever* the ſilver cord be looſed, or the golden bowl be broken ——." Again, in our author's *Cymbeline:*

"—— *or e'er* I could
"Give him that parting kiſs ——." STEEVENS.

[4] Pro. *No harm.*] I know not whether Shakſpeare did not make Miranda ſpeak thus:

O, woe the day! no harm?

To which Proſpero properly anſwers:

I have done nothing but in care of thee.

Miranda, when ſhe ſpeaks the words, *O, woe the day!* ſuppoſes, not that the crew had eſcaped, but that her father thought differently from her, and counted their deſtruction *no harm.* JOHNSON.

[5] —— *more better* ——] This ungrammatical expreſſion is very frequent among our oldeſt writers. So, in the *Hiſtory of Helyas Knight of the Swan,* bl. l. no date: *imprinted by William Copland.* "And alſo the *more ſooner* to come, without prolixity, to the true Chronicles," &c. Again, in the *True Tragedies of Marius and Scilla,* 1594:

"To wait a meſſage of *more better* worth."

Again, ibid:

"That hale *more greater* than Caſſandra now." STEEVENS.

Than Proſpero, maſter of a full poor cell,[6]
And thy no greater father.

Mira. More to know
Did never meddle with my thoughts.[7]

Pro. 'Tis time
I ſhould inform thee further. Lend thy hand,
And pluck my magick garment from me.—So;
[*Lays down his mantle.*
Lie there my art.[8]—Wipe thou thine eyes; have comfort.
The direful ſpectacle of the wreck, which touch'd
The very virtue of compaſſion[9] in thee,
I have with ſuch proviſion in mine art
So ſafely order'd, that there is no ſoul—[2]

[6] —— *full poor cell,*] i. e. a cell in a great degree of poverty. So in *Antony and Cleopatra:* ——— " I am *full ſorry.*" STEEVENS.

[7] *Did never* meddle *with my thoughts.*] i. e. *mix* with them. To *meddle* is often uſed, with this ſenſe, by *Chaucer.* Hence the ſubſtantive *medley.* The modern and familiar phraſe by which that of Miranda may be explained, is—— *never entered my thoughts*—— *never came into my head.* STEEVENS.

It ſhould rather mean *to interfere, to trouble, to buſy itſelf,* as ſtill uſed in the North, *e. g. Don't meddle with me;* i. e. Let me alone; Don't moleſt me. RITSON.

See Howell's *Dict.* 1660, in v. *to meddle;* " ſe *meſler* de." MALONE.

[8] *Lye there my art.*] Sir W. Cecil, lord Burleigh, lord high treaſurer, &c. in the reign of queen Elizabeth, when he put off his gown at night, uſed to ſay, *Lie there, lord treaſurer.* Fuller's *Holy State,* p. 257. STEEVENS.

[9] —— virtue *of compaſſion* ——] Virtue; the moſt efficacious part, the energetic quality; in a like ſenſe we ſay, *The* virtue *of a plant is in the extract.* JOHNSON.

[2] —— *that there is no* ſoul ——] Thus the old editions read; but this is apparently defective. Mr. Rowe, and after him Dr. Warburton, read *that there is no ſoul loſt,* without any notice of the variation. Mr. Theobald ſubſtitutes *no foil,* and Mr. Pope follows him. To come ſo near the right, and yet to miſs it, is

No, not ſo much perdition as an hair,
Betid to any creature in the veſſel[3]
Which thou heard'ſt cry, which thou ſaw'ſt ſink.
Sit down;
For thou muſt now know further.

Mira. You have often
Begun to tell me what I am; but ſtopp'd
And left me to a bootleſs inquiſition;
Concluding, *Stay, not yet.*—

Pro. The hour's now come;
The very minute bids thee ope thine ear;
Obey, and be attentive. Can'ſt thou remember
A time before we came unto this cell?
I do not think thou can'ſt; for then thou waſt not
Out three years old.[4]

Mira. Certainly, ſir, I can.

unlucky: the author probably wrote *no ſoil*, no ſtain, no ſpot: for ſo Ariel tells,

Not a hair periſh'd;
On their ſuſtaining garments not a blemiſh,
But freſher than before.

And Gonzalo, *The rarity of it is, that our garments being drench'd in the ſea, keep notwithſtanding their freſhneſs and gloſſes.* Of this emendation I find that the author of notes on *The Tempeſt* had a glimpſe, but could not keep it. JOHNSON.

— *no ſoul* —] Such interruptions are not uncommon to Shakſpeare. He ſometimes begins a ſentence, and before he concludes it, entirely changes its conſtruction, becauſe another, more forcible, occurs. As this change frequently happens in converſation, it may be ſuffered to paſs uncenſured in the language of the ſtage. STEEVENS.

[3] — *not ſo much perdition as an* hair,

Betid to any creature in the veſſel ——] Had Shakſpeare in his mind St. Paul's conſolatory ſpeech to the ſhip's company, where he aſſures them that though they were to ſuffer ſhipwreck "*not an* hair *ſhould fall from the head of any of them?*" Acts, xxvii. 34. Ariel afterwards ſays, "*Not a* hair *periſh'd.*" HOLT WHITE.

[4] Out *three years old.*] i. e. Quite three years old, three years old full-out, complete.

So, in the 4th act: "And be a boy right *out.*" STEEVENS.

Pro. By what? by any other houſe, or perſon?
Of any thing the image tell me, that
Hath kept with thy remembrance.

Mira. 'Tis far off;
And rather like a dream, than an aſſurance
That my remembrance warrants: Had I not
Four or five women once, that tended me?

Pro. Thou had'ſt, and more, Miranda: But how is it,
That this lives in thy mind? What ſeeſt thou elſe
In the dark backward and abyſm of time?[4]
If thou remember'ſt aught, ere thou cam'ſt here,
How thou cam'ſt here, thou may'ſt.

Mira. But that I do not.

Pro. Twelve years ſince, Miranda, twelve years ſince,[5]
Thy father was the duke of Milan, and
A prince of power.

Mira. Sir, are not you my father?

Pro. Thy mother was a piece of virtue, and
She ſaid — thou waſt my daughter; and thy father
Was duke of Milan; and his only heir
A princeſs; — no worſe iſſued.[6]

[4] —— *abyſm* of time?] i. e. abyſs.
This method of ſpelling the word, is common to other ancient writers. They took it from the French *abyſme*, now written *abime*. So, in Heywood's *Brazen Age*, 1613:
" And chaſe him from the deep *abyſms* below." Steevens.

[5] *Twelve* years *ſince*, *Miranda*, *twelve* years *ſince*,] *Years*, in the firſt inſtance, is uſed as a diſſyllable, in the ſecond as a monoſyllable. But this, I believe, is a licence peculiar to the proſody of Shakſpeare. Steevens.

[6] A *princeſs*; —— *no worſe* iſſued.] The old copy reads —— " And *princeſs*." For the trivial change in the text I am anſwerable. *Iſſued* is deſcended. So, in Greene's *Card of Fancy*, 1608:
" For I am by birth a gentleman, and *iſſued* of ſuch parents," &c. Steevens.

Mira. O the heavens!
What foul play had we, that we came from thence?
Or bleſſed was't, we did?

Pro. Both, both, my girl:
By foul play, as thou ſay'ſt, were we heav'd thence;
But bleſſedly holp hither.

Mira. O, my heart bleeds
To think o' the teen[7] that I have turn'd you to,
Which is from my remembrance! Pleaſe you, further.

Pro. My brother, and thy uncle, call'd Antonio,—
I pray thee, mark me,—that a brother ſhould
Be ſo perfidious!—he whom, next thyſelf,
Of all the world I lov'd, and to him put
The manage of my ſtate; as, at that time,
Through all the ſigniories it was the firſt,
And Proſpero the prime duke; being ſo reputed
In dignity, and, for the liberal arts,
Without a parallel; thoſe being all my ſtudy,
The government I caſt upon my brother,
And to my ſtate grew ſtranger, being tranſported,
And rapt in ſecret ſtudies. Thy falſe uncle—
Doſt thou attend me?

Mira. Sir, moſt heedfully.

Pro. Being once perfected how to grant ſuits,
How to deny them; whom to advance, and whom[8]
To traſh for over-topping;[9] new created

[7] — *teen* —] is ſorrow, grief, trouble. So, in *Romeo and Juliet:*
" ——— to my *teen* be it ſpoken." Steevens.

[8] — whom *to advance, and* whom—] The old copy has *who* in both places. Corrected by the editor of the ſecond folio.
Malone.

[9] *To traſh for over-topping;*] *To traſh*, as Dr. Warburton obſerves, is to cut away the ſuperfluities. This word I have met with in

The creatures that were mine; I ſay, or chang'd them,

books containing directions for gardeners, publiſhed in the time of queen Elizabeth.

The preſent explanation may be countenanced by the following paſſage in Warner's *Albion's England*, 1602, B. X. ch. 57:

" Who ſuffreth none by might, by wealth or blood to *overtopp*,
" Himſelf gives all preferment, and whom liſteth him doth *lop*."

Again in our author's *K. Richard II:*

" Go thou, and, like an executioner,
" Cut off the heads of too-faſt-growing ſprays
" That look too lofty in our commonwealth."

Mr. Warton's note, however, on——" *traſh* for his quick hunting," in the ſecond act of *Othello*, leaves my interpretation of this paſſage ſomewhat diſputable.

Mr. M. Maſon obſerves that *to traſh for overtopping*, " may mean to lop them, becauſe they did overtop, or in order to prevent them from overtopping. So Lucetta, in the ſecond ſcene of *The Two Gentlemen of Verona*, ſays

" I was taken up for laying them down,
" Yet here they ſhall not lie, *for* catching cold."

That is, leſt they ſhould catch cold. See Mr. M. Maſon's note on this paſſage.

In another place (a note on *Othello*) Mr. M. Maſon obſerves that Shakſpeare had probably in view, when he wrote the paſſage before us, " the manner in which Tarquin conveyed to Sextus his advice to deſtroy the principal citizens of Gabii, by ſtriking off, in the preſence of his meſſengers, the heads of all the talleſt poppies, as he walked with them in his garden." STEEVENS.

I think this phraſe means——" to correct for too much haughtineſs or overbearing." It is uſed by ſportſmen in the North when they correct a dog for miſbehaviour in purſuing the game. This explanation is warranted by the following paſſage in *Othello*, Act II. ſc. i:

" If this poor traſh of Venice, whom I *traſh*
" For his quick hunting."

It was not till after I had made this remark, that I ſaw Mr. Warton's note on the above lines in *Othello*, which corroborates it.

DOUCE.

A *traſh* is a term ſtill in uſe among hunters, to denote a piece of leather, couples, or any other weight faſtened round the neck of a dog, when his ſpeed is ſuperior to the reſt of the pack; i. e. when he *over-tops* them, when he *hunts too quick*. C.

Or elſe new form'd them: having both the key[2]
Of officer and office, ſet all hearts[3]
To what tune pleas'd his ear; that now he was
The ivy, which had hid my princely trunk,
And ſuck'd my verdure out on't.—Thou attend'ſt not:
I pray thee, mark me.[4]

Mira. O good Sir, I do.

Pro. I thus neglecting worldly ends, all dedicate[5]
To cloſeneſs, and the bettering of my mind
With that, which, but by being ſo retir'd,
O'er-priz'd all popular rate, in my falſe brother
Awak'd an evil nature: and my truſt,
Like a good parent,[6] did beget of him
A falſhood, in its contrary as great
As my truſt was; which had, indeed, no limit,
A confidence ſans bound. He being thus lorded,
Not only with what my revenue yielded,

[2] ——*both the* key——] This is meant of a *key* for tuning the harpſichord, ſpinnet, or virginal; we call it now a tuning hammer. Sir J. Hawkins.

[3] *Of officer and office, ſet all hearts*—] The old copy reads—"all hearts *i'th' ſtate*," but redundantly in regard to metre, and unneceſſarily reſpecting ſenſe; for what hearts, except ſuch as were *i'th' ſtate*, could Alonſo incline to his purpoſes?

I have followed the advice of Mr. Ritſon, who judiciouſly propoſes to omit the words now ejected from the text. Steevens.

[4] *I pray thee, mark me.*] In the old copy, theſe words are the beginning of Proſpero's next ſpeech; but, for the reſtoration of metre, I have changed their place. Steevens.

[5] *I thus neglecting worldly ends, all* dedicate—] The old copy has—"dedicat*ed*;" but we ſhould read, as in the preſent text, "—dedicate." Thus in *Meaſure for Meaſure*:

"Prayers from faſting maids, whoſe minds are *dedicate*
"To nothing temporal." Ritson.

[6] *Like a good* parent, &c.] Alluding to the obſervation, that a father above the common rate of men has commonly a ſon below it. *Heroum filii noxæ.* Johnson.

But what my power might elſe exact,—like one,
Who having, unto truth, by telling of it,
Made ſuch a ſinner of his memory,
To credit his own lie,[6]—he did believe
He was the duke; out of the ſubſtitution,[7]
And executing the outward face of royalty,
With all prerogative:—Hence his ambition
Growing,—Doſt hear?

Mira. Your tale, ſir, would cure deafneſs.

Pro. To have no ſcreen between this part he play'd
And him he play'd it for, he needs will be
Abſolute Milan: Me, poor man!—my library
Was dukedom large enough; of temporal royalties
He thinks me now incapable: confederates
(So dry he was for ſway[8]) with the king of Naples,
To give him annual tribute, do him homage;
Subject his coronet to his crown, and bend
The dukedom, yet unbow'd, (alas, poor Milan!)
To moſt ignoble ſtooping.

6 ——————————*like one,*
Who having, unto *truth, by telling of* it,
Made ſuch a ſinner of his memory,
To credit his own lie.] There is, perhaps, no correlative, to which the word *it* can with grammatical propriety belong. *Lie,* however, ſeems to have been the correlative to which the poet meant to refer, however ungrammatically.

The old copy reads—" *into* truth." The neceſſary correction was made by Dr. Warburton. STEEVENS.

7 *He was the duke; out of the ſubſtitution,*] The old copy reads—" He was *indeed* the duke." I have omitted the word *indeed,* for the ſake of metre. The reader ſhould place his emphaſis on—*was.* STEEVENS.

8 (*So* dry *he was for ſway*)] i. e. So *thirſty.* The expreſſion, I am told, is not uncommon in the midland counties. Thus in *Leiceſter's Commonwealth:* " againſt the deſignments of the haſty Erle who *thirſteth a kingdome* with great intemperance." Again, in *Troilus and Creſſida:* " His ambition is *dry.*" STEEVENS.

Mira. O the heavens!
Pro. Mark his condition, and the event; then tell me,
If this might be a brother.
Mira. I ſhould ſin
To think but nobly[9] of my grandmother:
Good wombs have borne bad ſons.
Pro. Now the condition.
This king of Naples, being an enemy
To me inveterate, hearkens my brother's ſuit;
Which was, that he in lieu o' the premiſes,[2]—
Of homage, and I know not how much tribute,—
Should preſently extirpate me and mine
Out of the dukedom; and confer fair Milan,
With all the honours, on my brother: Whereon,
A treacherous army levy'd, one midnight
Fated to the purpoſe, did Antonio open
The gates of Milan; and, i' the dead of darkneſs,
The miniſters for the purpoſe hurried thence
Me, and thy crying ſelf.
Mira. Alack, for pity!
I, not rememb'ring how I cried out then,[3]
Will cry it o'er again; it is a hint,[4]

[9] *To think* but *nobly*—] *But*, in this place, ſignifies *otherwiſe than*. STEEVENS.

[2] —in lieu *o' the premiſes*, &c.] In *lieu of*, means here, in conſideration of; an unuſual acceptation of the word. So, in Fletcher's *Propheteſs*, the chorus, ſpeaking of Druſilla, ſays——
" But takes their oaths, *in lieu* of her aſſiſtance,
" That they ſhall not preſume to touch their lives."
M. MASON.

[3] —*cried* out—] Perhaps we ſhould read—cried *on't*. STEEVENS.

[4] ——*a* hint,] *Hint* is *ſuggeſtion*. So, in the beginning ſpeech of the ſecond act:
" ——our *hint* of woe
" Is common——."

That wrings mine eyes.[5]

Pro. Hear a little further,
And then I'll bring thee to the preſent buſineſs
Which now's upon us; without the which, this ſtory
Were moſt impertinent.

Mira. Wherefore did they not
That hour deſtroy us?

Pro. Well demanded, wench;
My tale provokes that queſtion. Dear, they durſt not;
(So dear the love my people bore me) nor ſet
A mark ſo bloody on the buſineſs; but
With colours fairer painted their foul ends.
In few, they hurried us aboard a bark;
Bore us ſome leagues to ſea; where they prepar'd
A rotten carcaſs of a boat,[6] not rigg'd,
Nor tackle, ſail, nor maſt; the very rats
Inſtinctively had quit it:[7] there they hoiſt us,

A ſimilar thought occurs in *Antony and Cleopatra*, Act V. ſc. i:

" ——it is a tidings
" To waſh the eyes of kings." Steevens.

5 *That* wrings *mine eyes.*] i. e. ſqueezes the water out of them. The old copy reads—

" That wrings mine eyes *to't.*"

To what? every reader will aſk. I have therefore, by the advice of Dr. Farmer, omitted theſe words, which are unneceſſary to the metre; *hear*, at the beginning of the next ſpeech, being uſed as a diſſyllable.

To *wring*, in the ſenſe I contend for, occurs in the *Merry Wives of Windſor*, Act I. ſc. ii: " his cook, or his laundry, or his waſher, and his *wringer*." Steevens.

6 —*of a* boat,] The old copy reads—of a *butt*. Henley.
It was corrected by Mr. Rowe. Malone.

7 —had *quit it:*] Old copy—*have* quit it. Corrected by Mr. Rowe. Malone.

To cry to the ſea that roar'd to us;[8] to ſigh
To the winds, whoſe pity, ſighing back again,
Did us but loving wrong.

Mira. Alack! what trouble
Was I then to you!

Pro. O! a cherubim
Thou waſt, that did preſerve me! Thou didſt ſmile,
Infuſed with a fortitude from heaven,
When I have deck'd the ſea[9] with drops full ſalt;

[8] *To* cry *to the ſea that* roar'd *to us;*] This conceit occurs again in the *Winter's Tale*:—" How the poor ſouls *roar'd*, and the ſea *mock'd* them," &c. STEEVENS.

[9] —deck'd *the ſea*—] *To deck the ſea*, if explained, to honour, adorn, or dignify, is indeed ridiculous, but the original import of the verb *deck* is, *to cover;* ſo in ſome parts they yet ſay *deck the table*. This ſenſe may be borne, but perhaps the poet wrote *fleck'd*, which I think is ſtill uſed in ruſtic language of drops falling upon water. Dr. Warburton reads *mock'd;* the Oxford edition *brack'd*. JOHNSON.

Verſtegan, p. 61. ſpeaking of Beer, ſays, " So the *overdecking* " or *covering* of beer came to be called berham, and afterwards " barme." This very well ſupports Dr. Johnſon's explanation. The following paſſage in *Antony and Cleopatra* may countenance the verb *deck* in its common acceptation:

" ——do not pleaſe ſharp fate
" To *grace* it with your ſorrows."

What is this but *decking* it with *tears?*

Again, our author's Caliban ſays, Act III. ſc. ii:

" ——He has brave utenſils,
" Which, when he has a houſe, he'll *deck* withal."

STEEVENS.

To *deck*, I am told, ſignifies in the North, to *ſprinkle*. See Ray's DICT. *of North Country words*, in *verb.* to *deg*, and to *deck;* and his DICT. *of South Country words*, in *verb. dag*. The latter ſignifies *dew* upon the graſs;—hence *daggle-tailed*. In Cole's Latin Dictionary, 1679, we find—" *To* dag, *collutulo, irroro*." MALONE.

A correſpondent, who ſigns himſelf *Eboracenſis*, propoſes that this conteſted word ſhould be printed *degg'd*, which, ſays he, ſignifies *ſprinkled*, and is in daily uſe in the North of England. When cloaths that have been waſhed are too much dried, it is

Under my burden groan'd; which rais'd in me
An undergoing ſtomach,[2] to bear up
Againſt what ſhould enſue.

Mira. How came we aſhore?

Pro. By Providence divine.
Some food we had, and ſome freſh water, that
A noble Neapolitan, Gonzalo,
Out of his charity, (who being then appointed
Maſter of this deſign,) did give us;[3] with

neceſſary to moiſten them before they can be ironed, which is always done by *ſprinkling;* this operation the maidens univerſally call *degging.* Reed.

[2] *An undergoing* ſtomach.] *Stomach* is *ſtubborn reſolution.* So Horace, "—gravem Pelidæ *ſtomachum.*" Steevens.

[3] *Some food we had, and ſome freſh water, that*
A noble Neapolitan, Gonzalo,
Out of his charity, (who *being then appointed*
Maſter of this deſign,) did give us;] Mr. Steevens has ſuggeſted, that we might better read—*he* being then appointed; and ſo we ſhould certainly now write: but the reading of the old copy is the true one, that mode of phraſeology being the idiom of Shakſpeare's time. So, in the *Winter's Tale:*

" ——This your ſon-in-law,
" And ſon unto the king, (*whom* heavens directing,)
" Is troth-plight to your daughter."

Again, in *Coriolanus:*

" ——waving thy hand,
" *Which* often, thus, *correcting thy ſtout heart,*
" Now humble as the ripeſt mulberry,
" That will not hold the handling; or, ſay to them," &c.
Malone.

I have left the paſſage in queſtion, as I found it, though with ſlender reliance on its integrity.

What Mr. Malone has ſtyled " the idiom of Shakſpeare's time," can ſcarce deſerve ſo creditable a diſtinction. It ſhould be remembered that the inſtances adduced by him in ſupport of his poſition, are not from the early quartos which he prefers on the ſcore of accuracy, but from the folio 1623, the inaccuracy of which, with equal judgment he has cenſured.

The genuine idiom of our language, at its different periods, can only be aſcertained by reference to contemporary writers whoſe

Rich garments, linens, ſtuffs, and neceſſaries,
Which ſince have ſteaded much: ſo, of his gentleneſs,
Knowing I lov'd my books, he furniſh'd me,
From my own library, with volumes that
I prize above my dukedom.

Mira. 'Would I might
But ever ſee that man!

Pro. Now I ariſe:[4]—

works were ſkilfully reviſed as they paſſed through the preſs, and are therefore unſuſpected of corruption. A ſufficient number of ſuch books are before us. If they ſupply examples of phraſeology reſembling that which Mr. Malone would eſtabliſh, there is an end of controverſy between us: Let, however, the diſputed phraſes be brought to their teſt before they are admitted; for I utterly refuſe to accept the jargon of theatres and the miſtakes of printers, as the idiom or grammar of the age in which Shakſpeare wrote. Every groſs departure from literary rules may be countenanced, if we are permitted to draw examples from vitiated pages; and our readers, as often as they meet with reſtorations founded on ſuch authorities, may juſtly exclaim, with Othello,—" Chaos is come again." STEEVENS.

[4] *Now I* ariſe:] Why does Proſpero *ariſe?* Or, if he does it to eaſe himſelf by change of poſture, why need he interrupt his narrative to tell his daughter of it? Perhaps theſe words belong to Miranda, and we ſhould read:

Mir. Would I might
But ever ſee that man!—Now I ariſe.
Pro. Sit ſtill, and hear the laſt of our ſea-ſorrow:

Proſpero, in p. 13. had directed his daughter to *ſit down*, and learn the whole of this hiſtory; having previouſly by ſome magical charm diſpoſed her to fall aſleep. He is watching the progreſs of this charm; and in the mean time tells her a long ſtory, often aſking her whether her attention be ſtill awake. The ſtory being ended (as Miranda ſuppoſes) with their coming on ſhore, and partaking of the conveniences provided for them by the loyal humanity of Gonzalo, ſhe therefore firſt expreſſes a wiſh to ſee the good old man, and then obſerves that ſhe may *now ariſe*, as the ſtory is done. Proſpero, ſurpriſed that his charm does not yet work, bids her *ſit ſtill;* and then enters on freſh matter to amuſe the time, telling her (what ſhe knew before) that he had been her

Sit ſtill, and hear the laſt of our ſea-ſorrow.
Here in this iſland we arriv'd; and here
Have I, thy ſchool-maſter, made thee more profit
Than other princes[5] can, that have more time
For vainer hours, and tutors not ſo careful.

Mira. Heavens thank you for't! And now, I pray you, ſir,
(For ſtill 'tis beating in my mind) your reaſon
For raiſing this ſea-ſtorm?

Pro. Know thus far forth.—
By accident moſt ſtrange, bountiful fortune,
Now my dear lady,[6] hath mine enemies
Brought to this ſhore: and by my preſcience
I find my zenith doth depend upon
A moſt auſpicious ſtar; whoſe influence
If now I court not, but omit,[7] my fortunes
Will ever after droop.—Here ceaſe more queſtions;
Thou art inclin'd to ſleep; 'tis a good dulneſs,[8]

tutor, &c. But ſoon perceiving her drowſineſs coming on, he breaks off abruptly, and leaves her *ſtill ſitting* to her ſlumbers. Blackstone.

As the words—" now I ariſe"—may ſignify, " now I *riſe* in my narration," " now my ſtory *heightens* in its conſequence," I have left the paſſage in queſtion, undiſturbed. We ſtill ſay, that the intereſt of a drama *riſes* or declines. Steevens.

5 ——*princes*—] The firſt folio reads,—princeſſe. Henley. Corrected by Mr. Rowe. Malone.

6 *Now my dear lady,*] i. e. *now my auſpicious miſtreſs*. Steevens.

7 —*I find my zenith doth depend upon*
A moſt auſpicious ſtar; whoſe influence
If now I court not, but omit, &c.] So, in *Julius Cæſar:*
" There is a tide in the affairs of man,
" Which taken at the flood, leads on to *fortune;*
" *Omitted*, all the voyage of their life
" Is bound in ſhallows and in miſeries." Malone.

8 —*'tis a good dulneſs,*] Dr. Warburton rightly obſerves, that this ſleepineſs, which Proſpero by his art had brought upon Miranda, and of which he knew not how ſoon the effect would begin, makes him queſtion her ſo often whether ſhe is attentive to his ſtory. Johnson.

And give it way;—I know thou can'ſt not
chooſe.— [MIRANDA *ſleeps.*
Come away, ſervant, come: I am ready now;
Approach, my Ariel; come.

Enter ARIEL.

ARI. All hail, great maſter! grave ſir, hail! I
come
To anſwer thy beſt pleaſure; be't to fly,[9]
To ſwim, to dive into the fire, to ride
On the curl'd clouds;[2] to thy ſtrong bidding, taſk
Ariel, and all his quality.[3]

PRO. Haſt thou, ſpirit,
Perform'd to point[4] the tempeſt that I bade thee?

ARI. To every article.

[9] *All hail, great maſter! grave ſir, hail! I come*
To anſwer thy beſt pleaſure; be't to fly, &c.] Imitated by Fletcher in *The Faithful Shepherdeſs:*

" ——tell me ſweeteſt,
" What new ſervice now is meeteſt
" For the ſatyre; ſhall I ſtray
" In the middle ayre, and ſtay
" The ſailing racke, or nimbly take
" Hold by the moone, and gently make
" Suit to the pale queene of night,
" For a beame to give me light?
" Shall I dive into the ſea,
" And bring thee coral, making way
" Through the riſing waves," &c. HENLEY.

[2] *On the curl'd clouds;*] So, in *Timon*—*Criſp* heaven. STEEVENS.

[3] —*and all his* quality.] i. e. all his confederates, all who are of the ſame profeſſion. So, in *Hamlet:*

" Come, give us a taſte of your *quality.*" See notes on this paſſage. STEEVENS.

[4] *Perform'd to point* —] i. e. to the minuteſt article. So, in the *Chances*, by Beaumont and Fletcher:

" ——are you all fit?
" To *point*, ſir." STEEVENS.

I boarded the king's ſhip; now on the beak,[5]
Now in the waiſt,[6] the deck, in every cabin,
I flam'd amazement: Sometimes, I'd divide,
And burn in many places;[7] on the top-maſt,
The yards and bowſprit, would I flame diſtinctly,
Then meet, and join: Jove's lightnings, the pre-
curſors
O' the dreadful thunder-claps,[8] more momentary
And ſight-out-running were not: The fire, and
cracks
Of ſulphurous roaring, the moſt mighty Neptune
Seem'd to beſiege, and make his bold waves tremble,
Yea, his dread trident ſhake.[9]

Pro. My brave ſpirit!

[5] —*now on the* beak,] The beak was a ſtrong pointed body at the head of the ancient gallies; it is uſed here for the forecaſtle, or the boltſprit. JOHNSON.

[6] *Now in the* waiſt,] The part between the quarter-deck and the forecaſtle. JOHNSON.

[7] *Sometimes, I'd divide,*
And burn in many places;] Perhaps our author, when he wrote theſe lines, remembered the following paſſage in Hackluyt's *Voyages*, 1598: "I do remember that in the great and boyſterous "ſtorme of this foule weather, in the night there came upon "the toppe of our maine yard and maine-maſt a certaine little "light, much like unto the light of a little candle, which the "Spaniards call the *Cuerpo Santo*. This *light* continued aboord our "ſhip about three houres, *flying from maſte to maſte, and from* "*top to top; and ſometimes it would be in two or three places at once.*" MALONE.

Burton ſays, that the Spirits of *fire*, in form of fire-drakes and blazing ſtars, "oftentimes ſit on ſhip-maſts," &c. *Melanch.* P. I. § 2. p. 30. edit. 1632. T. WARTON.

[8] ——————*precurſors*
O' the dreadful thunder-claps,] So, in *King Lear:*
"'Vant couriers of oak-cleaving thunderbolts." STEEVENS.

[9] *Yea, his dread trident* ſhake.] Leſt the metre ſhould appear defective, it is neceſſary to apprize the reader, that in Warwickſhire and other midland counties, *ſhake* is ſtill pronounced by the common people as if it was written—ſh*aa*ke, a diſſyllable. FARMER.

Who was ſo firm, ſo conſtant, that this coil
Would not infect his reaſon?

Ari. Not a ſoul
But felt a fever of the mad,[2] and play'd
Some tricks of deſperation: All, but mariners,
Plung'd in the foaming brine, and quit the veſſel,[3]
Then all a-fire with me: the king's ſon, Ferdinand,
With hair up-ſtaring (then like reeds, not hair)
Was the firſt man that leap'd; cried, *Hell is empty,*
And all the devils are here.

Pro. Why, that's my ſpirit!
But was not this nigh ſhore?

Ari. Cloſe by, my maſter.

Pro. But are they, Ariel, ſafe?

Ari. Not a hair periſh'd;
On their ſuſtaining[4] garments not a blemiſh,
But freſher than before: and as thou bad'ſt me,
In troops I have diſpers'd them 'bout the iſle:

[2] *But felt a fever of the mad,*] If it be at all neceſſary to explain the meaning, it is this: *Not a ſoul but felt ſuch a fever as madmen feel, when the frantick fit is upon them.* Steevens.

[3] —*and* quit *the veſſel,*] *Quit* is, I think, here uſed for *quitted.* So, in *K. Lear:*

" ——'Twas he inform'd againſt him,
" And *quit* the houſe on purpoſe, that their puniſhment
" Might have the freer courſe."

So, in *King Henry VI.* P. I. *lift*, for *lifted:*

" He ne'er *lift* up his hand, but conquered." Malone.

[4] —*ſuſtaining*—] i. e. their garments that bore them up and ſupported them. So, in *K. Lear*, Act IV. ſc. iv:

" In our *ſuſtaining* corn."

Again, in *Hamlet:*

" ——————Her *clothes* ſpread wide,
" And, mermaid-like, a while they *bore her up.*"

Mr. M. Maſon, however, obſerves that " the word *ſuſtaining* in this place does not mean *ſupporting*, but *enduring;* and by their *ſuſtaining* garments, Ariel means their garments which *bore*, without being injured, the drenching of the ſea." Steevens.

The king's ſon have I landed by himſelf;
Whom I left cooling of the air with ſighs,
In an odd angle of the iſle, and ſitting,
His arms in this ſad knot.

Pro. Of the king's ſhip,
The mariners, ſay, how thou haſt diſpos'd,
And all the reſt o' the fleet?

Ari. Safely in harbour
Is the king's ſhip; in the deep nook, where once
Thou call'dſt me up at midnight to fetch dew
From the ſtill-vex'd Bermoothes,[5] there ſhe's hid:

5 *From the ſtill-vex'd* Bermoothes,] Fletcher, in his *Women Pleaſed*, ſays, "*The devil ſhould think of purchaſing that egg-ſhell to victual out a witch for the Bermoothes.*" Smith, in his account of theſe iſlands, p. 172, ſays, "*that the Bermudas were ſo fearful to the world, that many called them* The Iſle of Devils.—P. 174.—*to all ſeamen no leſs terrible than an inchanted den of furies.*" And no wonder, for the clime was extremely ſubject to ſtorms and hurricanes; and the iſlands were ſurrounded with ſcattered rocks lying ſhallowly hid under the ſurface of the water. Warburton.

The epithet here applied to the Bermudas, will be beſt underſtood by thoſe who have ſeen the chafing of the ſea over the rugged rocks by which they are ſurrounded, and which render acceſs to them ſo dangerous. It was in our poet's time the current opinion, that Bermudas was inhabited by *monſters*, and *devils*.—*Setebos*, the god of Caliban's dam, was an American devil, worſhipped by the giants of Patagonia. Henley.

Again, in Decker's *If this be not a good Play, the Devil is in it*, 1612: "Sir, if you have made me tell a lye, they'll ſend me on a voyage to the iſland of Hogs and *Devils*, the *Bermudas*."
Steevens.

The opinion that Bermudas was haunted with evil ſpirits continued ſo late as the civil wars. In a little piece of Sir John Berkinghead's, intitled, *Two Centuries of Paul's Church-yard, una cum indice expurgatorio*, &c. 12°, in page 62, under the title *Caſes of Conſcience*, is this:

"34. Whether *Bermudas* and the parliament-houſe lie under one planet, ſeeing both are *haunted with devils*." Percy.

Bermudas was on this account the cant name for ſome privileged place, in which the cheats and riotous bullies of Shakſpeare's time aſſembled. So, in *The Devil is an Aſs*, by Ben Jonſon:

The mariners all under hatches ſtow'd;
Whom, with a charm join'd to their ſuffer'd labour,
I have left aſleep: and for the reſt o' the fleet,
Which I diſpers'd, they all have met again;
And are upon the Mediterranean flote,[6]
Bound ſadly home for Naples;
Suppoſing that they ſaw the king's ſhip wreck'd,
And his great perſon periſh.

Pro. Ariel, thy charge
Exactly is perform'd; but there's more work:
What is the time o' the day?[7]

Ari. Paſt the mid ſeaſon.

Pro. At leaſt two glaſſes: The time 'twixt ſix and now,
Muſt by us both be ſpent moſt preciouſly.

Ari. Is there more toil? Since thou doſt give me pains,
Let me remember thee what thou haſt promis'd,
Which is not yet perform'd me.

" —— keeps he ſtill your quarter
" In the *Bermudas?*"

Again, in one of his Epiſtles:

" Have their *Bermudas*, and their ſtraights i' th' Strand."

Again, in *The Devil is an Aſs:*

" ———— I gave my word
" For one that's run away to the *Bermudas.*" STEEVENS.

[6] —— *the Mediterranean* flote,] *Flote* is *wave. Flot.* Fr. STEEVENS.

[7] *What is the time o' the day?*] This paſſage needs not be diſturbed, it being common to aſk a queſtion, which the next moment enables us to anſwer: he that thinks it faulty, may eaſily adjuſt it thus:

Pro. *What is the time o' the day? Paſt the mid ſeaſon?*
Ari. *At leaſt two glaſſes.*
Pro. *The time 'twixt ſix and now*——. JOHNSON.

Mr. Upton propoſes to regulate this paſſage differently:

Ariel. *Paſt the mid ſeaſon, at leaſt two glaſſes.*
Proſ. *The time*, &c. MALONE.

Pro. How now? moody?
What is't thou can'ſt demand?

Ari. My liberty.

Pro. Before the time be out? no more.

Ari. I pray thee
Remember, I have done thee worthy ſervice;
Told thee no lies, made no miſtakings, ſerv'd[8]
Without or grudge, or grumblings: thou didſt promiſe
To bate me a full year.

Pro. Doſt thou forget[9]

[8] *Told thee no lies, made no miſtakings, ſerv'd*—] The old copy has—

" Told thee no lies, made *thee* no miſtakings, ſerv'd—."

The repetition of a word will be found a frequent miſtake in the ancient editions. Ritson.

[9] *Doſt thou forget*—] That the character and conduct of Proſpero may be underſtood, ſomething muſt be known of the ſyſtem of enchantment, which ſupplied all the marvellous found in the romances of the middle ages. This ſyſtem ſeems to be founded on the opinion that the fallen ſpirits, having different degrees of guilt, had different habitations allotted them at their expulſion, ſome being confined in hell, *ſome* (as Hooker, who delivers the opinion of our poet's age, expreſſes it) *diſperſed in air, ſome on earth, ſome in water, others in caves, dens, or minerals under the earth.* Of theſe, ſome were more malignant and miſchievous than others. The earthy ſpirits ſeem to have been thought the moſt depraved, and the aerial the leaſt vitiated. Thus Proſpero obſerves of Ariel:

——*Thou waſt a ſpirit too delicate*
To act her earthy *and abhorr'd commands.*

Over theſe ſpirits a power might be obtained by certain rites performed or charms learned. This power was called *The black Art*, or *Knowledge of Enchantment.* The enchanter being (as king James obſerves in his *Demonology*) one *who commands the devil, whereas the witch ſerves him.* Thoſe who thought beſt of this art, the exiſtence of which was, I am afraid, believed very ſeriouſly, held, that certain ſounds and characters had a phyſical power over ſpirits, and compelled their agency; others, who condemned the practice, which in reality was ſurely never practiſed, were of opinion, with more reaſon, that the power of charms aroſe *only* from compact,

From what a torment I did free thee?

Ari. No.

Pro. Thou doſt; and think'ſt
It much, to tread the ooze of the ſalt deep;
To run upon the ſharp wind of the north;
To do me buſineſs in the veins o' the earth,
When it is bak'd with froſt.

Ari. I do not, ſir.

Pro. Thou lieſt, malignant thing! Haſt thou forgot
The foul witch Sycorax,[2] who, with age, and envy,
Was grown into a hoop? haſt thou forgot her?

Ari. No, ſir.

Pro. Thou haſt: Where was ſhe born? ſpeak; tell me.

Ari. Sir, in Argier.[3]

and was no more than the ſpirits voluntarily allowed them for the ſeduction of man. The art was held by all, though not equally criminal, yet unlawful, and therefore Caſaubon, ſpeaking of one who had commerce with ſpirits, blames him, though he imagines him *one of the beſt kind, who dealt with them by way of command.* Thus Proſpero repents of his art in the laſt ſcene. The ſpirits were always conſidered as in ſome meaſure enſlaved to the enchanter, at leaſt for a time, and as ſerving with unwillingneſs; therefore Ariel ſo often begs for liberty; and Caliban obſerves, that the ſpirits ſerve Proſpero with no good will, but *hate him rootedly*.—Of theſe trifles enough. JOHNSON.

[2] *The foul* witch *Sycorax*,] This idea might have been caught from Dionyſe Settle's *Reporte of the Laſt Voyage of Capteine Frobiſher*, 12mo. bl. l. 1577. He is ſpeaking of a woman found on one of the iſlands deſcribed. "The old wretch, whome diuers of our Saylers ſuppoſed to be a Diuell, or a *Witche*, plucked off her buſkins, to ſee if ſhe were clouen-footed, and for her ougly hewe and deformitie, we let her goe." STEEVENS.

[3] ——*in* Argier.] *Argier* is the ancient Engliſh name for *Algiers*. See a pamphlet entitled, "A true Relation of the Travailes, &c. of William Davies, barber-ſurgeon," &c. 1614. In this is a chapter "on the deſcription, &c. of *Argier*." STEEVENS.

Pro. O, was ſhe ſo? I muſt,
Once in a month, recount what thou haſt been,
Which thou forget'ſt. This damn'd witch, Sycorax,
For miſchiefs manifold, and ſorceries terrible
To enter human hearing, from Argier,
Thou know'ſt, was baniſh'd; for one thing ſhe did,
They would not take her life: Is not this true?

Ari. Ay, ſir.

Pro. This blue-ey'd hag was hither brought with child,
And here was left by the ſailors: Thou, my ſlave,
As thou report'ſt thyſelf, waſt then her ſervant:
And, for thou waſt a ſpirit too delicate
To act her earthy and abhorr'd commands,
Refuſing her grand heſts, ſhe did confine thee,
By help of her more potent miniſters,
And in her moſt unmitigable rage,
Into a cloven pine; within which rift
Impriſon'd, thou didſt painfully remain
A dozen years; within which ſpace ſhe died,
And left thee there; where thou didſt vent thy groans,
As faſt as mill-wheels ſtrike: Then was this iſland,
(Save for the ſon that ſhe did litter here,
A freckled whelp, hag-born) not honour'd with
A human ſhape.

Ari. Yes; Caliban her ſon.

Pro. Dull thing, I ſay ſo; he, that Caliban,
Whom now I keep in ſervice. Thou beſt know'ſt
What torment I did find thee in: thy groans
Did make wolves howl, and penetrate the breaſts
Of ever-angry bears; it was a torment
To lay upon the damn'd, which Sycorax
Could not again undo; it was mine art,
When I arriv'd, and heard thee, that made gape
The pine, and let thee out.

Ari. I thank thee, maſter.

Pro. If thou more murmur'ſt, I will rend an oak,
And peg thee in his knotty entrails, till
Thou haſt howl'd away twelve winters.

Ari. Pardon, maſter:
I will be correſpondent to command,
And do my ſpriting gently.

Pro. Do ſo; and after two days
I will diſcharge thee.

Ari. That's my noble maſter!
What ſhall I do? ſay what? what ſhall I do?

Pro. Go make thyſelf like to a nymph o' the ſea;[4]
Be ſubject to no ſight but mine; inviſible
To every eye-ball elſe.[5] Go, take this ſhape,
And hither come in't: hence, with diligence.[6]

Exit Ariel.

[4] —— *to a nymph o' the ſea*;] There does not appear to be ſufficient cauſe why *Ariel* ſhould aſſume this new ſhape, as he was to be inviſible to all eyes but thoſe of Proſpero. Steevens.

[5] *Be ſubject to no ſight but* mine; *inviſible*
To every eye-ball elſe.] The old copy reads—
" Be ſubject to no ſight but *thine and* mine; inviſible," &c.
But redundancy in the firſt line, and the ridiculous precaution that Ariel ſhould not be *inviſible to himſelf*, plainly prove that the words—*and thine*—were the interpolations of ignorance.
Steevens.

Go make thyſelf like a nymph o' the ſea: be ſubject
To no ſight but thine and mine; inviſible, &c.] The words—" be ſubject"—having been transferred in the firſt copy of this play to the latter of theſe lines, by the careleſſneſs of the tranſcriber or printer, the editor of the ſecond folio, to ſupply the metre of the former, introduced the word *to*;—reading, " like *to* a nymph o' the ſea." The regulation that I have made, ſhews that the addition, like many others made by that editor, was unneceſſary. Malone.

My arrangement of this paſſage, admits the word *to*, which, I think, was judiciouſly reſtored by the editor of the ſecond folio.
Steevens.

[6] *And hither come in't: hence with diligence.*] The old copy reads—
" And hither come in't: *go*, hence with diligence."
The tranſcriber or compoſitor had caught the word *go* from the preceding line. Ritson.

Awake, dear heart, awake! thou haſt ſlept well;
Awake!

Mira. The ſtrangeneſs[7] of your ſtory put
Heavineſs in me.

Pro. Shake it off: Come on;
We'll viſit Caliban, my ſlave, who never
Yields us kind anſwer.

Mira. 'Tis a villain, ſir,
I do not love to look on.

Pro. But, as 'tis,
We cannot miſs him:[8] he does make our fire,
Fetch in our wood; and ſerves in offices
That profit us. What, ho! ſlave! Caliban!
Thou earth, thou! ſpeak.

Cal. [*Within*] There's wood enough within.

Pro. Come forth, I ſay; there's other buſineſs for thee:
Come forth, thou tortoiſe! when?[9]

[7] *The ſtrangeneſs* ——] Why ſhould a wonderful ſtory produce ſleep? I believe experience will prove, that any violent agitation of the mind eaſily ſubſides in ſlumber, eſpecially when, as in Proſpero's relation, the laſt images are pleaſing. JOHNSON.

The poet ſeems to have been apprehenſive that the audience, as well as Miranda, would ſleep over this long but neceſſary tale, and therefore ſtrives to break it. Firſt, by making Proſpero diveſt himſelf of his magic robe and wand; then by waking her attention no leſs than ſix times by verbal interruption: then by varying the action when he riſes and bids her continue ſitting: and laſtly, by carrying on the buſineſs of the fable while Miranda ſleeps, by which ſhe is continued on the ſtage till the poet has occaſion for her again. WARNER.

[8] *We cannot miſs him:*] That is, we cannot do without him. M. MASON.

This provincial expreſſion is ſtill uſed in the midland counties. MALONE.

[9] *Come forth, thou tortoiſe!* when?] This interrogation, indicative of impatience in the higheſt degree, occurs alſo in *K. Richard II.* Act I. ſc. i: "*When*, Harry?" See note on this paſſage.

Re-enter ARIEL, *like a water-nymph.*

Fine apparition! My quaint Ariel,
Hark in thine ear.

ARI. My lord, it ſhall be done. [*Exit.*

PRO. Thou poiſonous ſlave, got by the devil himſelf
Upon thy wicked dam, come forth!

Enter CALIBAN.

CAL. As wicked dew as e'er my mother bruſh'd
With raven's feather from unwholſome fen,
Drop on you both![2] a ſouth-weſt blow on ye,
And bliſter you all o'er!

In Proſpero's ſummons to Caliban, however, as it ſtands in the old copy, the word *forth* (which I have repeated for the ſake of metre) is wanting. STEEVENS.

[2] Cal. *As wicked dew, as e'er my mother bruſh'd*
With raven's feather from unwholeſome fen,
Drop on you both!] It was a tradition, it ſeems, that lord Falkland, lord C. J. Vaughan, and Mr. Selden, concurred in obſerving, that Shakſpeare had not only found out a new character in his Caliban, but had alſo deviſed and adapted a *new manner of language* for that character. What they meant by it, without doubt, was, that Shakſpeare gave his language a certain groteſque air of the ſavage and antique; which it certainly has. But Dr. Bentley took this, *of a new language*, literally; for ſpeaking of a phraſe in Milton, which he ſuppoſed altogether abſurd and unmeaning, he ſays, *Satan had not the privilege as Caliban in Shakſpeare, to uſe new phraſe and diction unknown to all others*——and again——*to practiſe diſtances is ſtill a Caliban ſtile.* Note on *Milton's Paradiſe Loſt*, l. iv. v. 945. But I know of no ſuch *Caliban ſtile* in Shakſpeare, that hath new phraſe and diction unknown to all others. WARBURTON.

Whence theſe critics derived the notion of a new language appropriated to Caliban, I cannot find: they certainly miſtook brutality of ſentiment for uncouthneſs of words. Caliban had learned to ſpeak of Proſpero, and his daughter; he had no names for the ſun and moon before their arrival, and could not have invented a language of his own, without more underſtanding than Shakſpeare has thought it proper to beſtow upon him. His diction is indeed

Pro. For this, be ſure, to-night thou ſhalt have cramps,
Side-ſtitches that ſhall pen thy breath up; urchins[3]
Shall, for that vaſt of night that they may work,[4]

ſomewhat clouded by the gloomineſs of his temper, and the malignity of his purpoſes; but let any other being entertain the ſame thoughts, and he will find them eaſily iſſue in the ſame expreſſions. JOHNSON.

As wicked *dew,*] *Wicked*; having baneful qualities. So Spenſer ſays, *wicked weed*; ſo, in oppoſition, we ſay herbs or medicines have *virtues*. Bacon mentions *virtuous bezoar*, and Dryden *virtuous herbs*. JOHNSON.

So, in the *Booke of Haukyng*, &c. bl. l. no date: "If a *wycked* "fellon be ſwollen in ſuch manner that a man may hele it, the "hauke ſhall not dye." Under K. Henry VI. the parliament petitioned againſt hops, as a *wicked* weed. See Fuller's Worthies: Eſſex. STEEVENS.

[3] —*urchins*—] i. e. hedgehogs.

Urchins are enumerated by *Reginald Scott* among other terrific beings. So, in Chapman's *May Day*, 1611:

"—to fold thyſelf up like an *urchin*."

Again, in *Selimus Emperor of the Turks*, 1638:

"What, are the *urchins* crept out of their dens,
"Under the conduct of this porcupine!"

Urchins are perhaps here put for *fairies*. Milton in his *Maſque* ſpeaks of "*urchin* blaſts," and we ſtill call any little dwarfiſh child, an *urchin*. The word occurs again in the next act. The *echinus*, or *ſea hedge-hog*, is ſtill denominated the *urchin*. STEEVENS.

In the *M. W. of Windſor* we have "*urchins*, ouphes, and fairies;" and the paſſage to which Mr. Steevens alludes, proves, I think, that *urchins* here ſignifies beings of the fairy kind:

"His *ſpirits* hear me,
"And yet I needs muſt curſe; but they'll nor *pinch*,
"Fright me with *urchin-ſhews*, pitch me i'the mire," &c.
MALONE.

In ſupport of Mr. Steevens's note, which does not appear ſatisfactory to Mr. Malone, take the following proofs from *Hormanni Vulgaria*, 4to. 1515. p. 109:—"*Urchyns* or *Hedgehoggis*, full of ſharpe pryckillys, whan they know that they be hunted, make them rounde lyke a balle."—Again,—"*Porpyns* have longer prykels than *urchyns*." DOUCE.

[4] —*for that* vaſt of night *that they may work,*] The *vaſt of night*

All exerciſe on thee: thou ſhalt be pinch'd
As thick as honey-combs, each pinch more ſting-
ing
Than bees that made them.

Cal. I muſt eat my dinner.
This iſland's mine, by Sycorax my mother,
Which thou tak'ſt from me. When thou cameſt
firſt,[5]
Thou ſtrok'dſt me, and mad'ſt much of me;
would'ſt give me
Water with berries in't; and teach me how
To name the bigger light, and how the leſs,
That burn by day and night: and then I lov'd thee,
And ſhew'd thee all the qualities o' the iſle,

means the night which is naturally empty and deſerted, without action; or when all things lying in ſleep and ſilence, makes the world appear one great uninhabited *waſte*. So, in *Hamlet*:

" In the dead *waſte* and middle of the night."

It has a meaning like that of *nox vaſta*.

Perhaps, however, it may be uſed with a ſignification ſomewhat different, in *Pericles Prince of Tyre*, 1609:

" Thou God of this great *vaſt*, rebuke the ſurges."

Vaſtum is likewiſe the ancient law term for *waſte* uncultivated land; and, with this meaning, *vaſt* is uſed by Chapman in his *Shadow of Night*, 1594:

" —When unlightſome, *vaſt*, and indigeſt,
" The formeleſs matter of this world did lye."

It ſhould be remembered, that, in the pneumatology of former ages, theſe particulars were ſettled with the moſt minute exactneſs, and the different kinds of viſionary beings had different allotments of time ſuitable to the variety or conſequence of their employments. During theſe ſpaces, they were at liberty to act, but were always obliged to leave off at a certain hour, that they might not interfere in that portion of night which belonged to others. Among theſe, we may ſuppoſe *urchins* to have had a part ſubjected to their dominion. To this limitation of time Shakſpeare alludes again in *K. Lear*: " *He begins at curfew, and walks till the ſecond cock.*" Steevens.

[5] *Which thou tak'ſt from me. When thou* cameſt *firſt*,] We might read—

" Which thou tak'ſt from me. When thou cam'ſt *here* firſt,—"

Ritson.

The freſh ſprings, brine pits, barren place, and fertile;
Curſed be I that did ſo!—All the charms[6]
Of Sycorax, toads, beetles, bats, light on you!
For I am all the ſubjects that you have,
Which firſt was mine own king: and here you ſty me
In this hard rock, whiles you do keep from me
The reſt of the iſland.

Pro. Thou moſt lying ſlave,
Whom ſtripes may move, not kindneſs: I have us'd thee,
Filth as thou art, with human care; and lodg'd thee
In mine own cell, till thou didſt ſeek to violate
The honour of my child.

Cal. O ho, O ho![7]—'wou'd it had been done!
Thou didſt prevent me; I had peopled elſe
This iſle with Calibans.

Pro. Abhorred ſlave;[8]
Which any print of goodneſs will not take,
Being capable of all ill! I pitied thee,

[6] —*All the* charms—] The latter word, like many others of the ſame kind, is here uſed as a diſſyllable. Malone.

Why ſhould we encourage a ſuppoſition which no inſtance whatever countenances? viz. that *charms* was uſed as a diſſyllable. The verſe is complete without ſuch an effort to prolong it:

" Curſed | be I | that did | ſo! all | the charms—"

Steevens.

[7] *O ho! O ho!*] This ſavage exclamation was originally and conſtantly appropriated by the writers of our ancient Myſteries and Moralities, to the Devil; and has, in this inſtance, been transferred to his deſcendant Caliban. Steevens.

[8] *Abhorred ſlave*;] This ſpeech, which the old copy gives to Miranda, is very judiciouſly beſtowed by Theobald on Proſpero. Johnson.

Mr. Theobald found, or might have found, this ſpeech transferred to Proſpero in the alteration of this play by Dryden and D'Avenant. Malone.

Took pains to make thee ſpeak, taught thee each hour
One thing or other: when thou didſt not, ſavage,
Know thine own meaning,[9] but would'ſt gabble like
A thing moſt brutiſh, I endow'd thy purpoſes
With words that made them known: But thy vile race,[2]
Though thou didſt learn, had that in't which good natures
Could not abide to be with; therefore waſt thou
Deſervedly confin'd into this rock,
Who hadſt deſerv'd more than a priſon.

Cal. You taught me language; and my profit on't
Is, I know how to curſe: The red plague rid you,[3]

[9] ——*When thou didſt not, ſavage,*
Know thine own meaning,] By this expreſſion, however defective, the poet ſeems to have meant—*When thou didſt utter ſounds, to which thou hadſt no determinate meaning:* but the following expreſſion of Mr. Addiſon, in his 389th Spectator, concerning the Hottentots, may prove the beſt comment on this paſſage; "—having no language among them but a confuſed gabble, which is *neither well underſtood by themſelves*, or others." STEEVENS.

[2] *But thy* vile race,] The old copy has *vild*, but it is only the ancient mode of ſpelling *vile*. *Race*, in this place, ſeems to ſignify original diſpoſition, inborn qualities. In this ſenſe we ſtill ſay—*The race of wine:* Thus in Maſſinger's *New Way to pay old Debts:*

"There came, not ſix days ſince, from Hull, a pipe
"Of rich Canary.——
"Is it of the right *race?*"

and Sir W. Temple has ſomewhere applied it to works of literature. STEEVENS.

Race and racineſs in wine, ſignifies a kind of tartneſs.
BLACKSTONE.

[3] —*the* red *plague* rid *you*,] I ſuppoſe from the redneſs of the body, univerſally inflamed. JOHNSON.

The *eryſipelas* was anciently called the *red plague*. STEEVENS.

So again, in *Coriolanus:*

"Now the *red peſtilence* ſtrike all trades in Rome!"

For learning me your language!

Pro. Hag-ſeed, hence!
Fetch us in fuel; and be quick, th' wert beſt,
To anſwer other buſineſs. Shrug'ſt thou, malice?
If thou neglect'ſt, or doſt unwillingly
What I command, I'll rack thee with old cramps;
Fill all thy bones with aches; make thee roar,
That beaſts ſhall tremble at thy din.

Cal. No, 'pray thee!—
I muſt obey: his art is of ſuch power, [*Aſide.*
It would control my dam's god Setebos,[4]
And make a vaſſal of him.

Pro. So, ſlave; hence!
[*Exit* Caliban.

Re-enter Ariel *inviſible,*[5] *playing and ſinging;* Ferdinand *following him.*

Ariel's Song.

Come unto theſe yellow ſands,
And then take hands:
Court'ſied when you have, and kiſs'd,
(The wild waves whiſt)[6]

The word *rid*, which has not been explained, means to *deſtroy*. So, in *K. Henry VI.* P. II:

" —If you ever chance to have a child,
" Look, in his youth, to have him ſo cut off,
" As, deathſmen! you have *rid* this ſweet young prince."

Malone.

4 —— *my dam's god*, Setebos,] A gentleman of great merit, Mr. *Warner*, has obſerved on the authority of *John Barbot*, that " the *Patagons* are reported to dread a great horned devil, called *Setebos*."—It may be aſked however, how *Shakſpeare* knew any thing of this, as *Barbot* was a voyager of the preſent century?—Perhaps he had read *Eden's* Hiſtory of Travayle, 1577, who tells us, p. 434, that " the *giantes*, when they found themſelves fettered, roared like bulls, and cried upon *Setebos* to help them."—The *metatheſis* in *Caliban* from *Canibal* is evident. Farmer.

We learn from Magellan's voyage, that *Setebos* was the ſupreme god of the Patagons, and Cheleule was an inferior one. Tollet.

Foot it featly here and there;
And, ſweet ſprites, the burden bear.[7]
Hark, hark!
BUR. Bowgh, wowgh. [*diſperſedly.*
The watch-dogs bark:
BUR. Bowgh, wowgh. [*diſperſedly.*
Hark, hark! I hear
The ſtrain of ſtrutting chanticlere
Cry, Cock-a-doodle-doo.

FER. Where ſhould this muſick be? i' the air,
or the earth?
It ſounds no more:—and ſure, it waits upon
Some god of the iſland. Sitting on a bank,

Setebos is alſo mentioned in Hackluyt's *Voyages*, 1598. MALONE.

5 *Re-enter Ariel* inviſible,] In the wardrobe of the Lord Admiral's men (i. e. company of comedians) 1598, was—" a robe for to goo *inviſebell.*" See the Mſ. from Dulwich college, quoted by Mr. Malone. STEEVENS.

6 *Court'ſied when you have, and* kiſs'd,] As was anciently done at the beginning of ſome dances. So, in *K. Henry VIII.* that prince ſays to Anna Bullen—

" I were unmannerly to take you out,
" And not to *kiſs you.*"

The wild waves whiſt;] i. e. the wild waves being *ſilent.* So, in Spenſer's *Fairy Queen*, B. VII. c. 7. ſ. 59:

" *So was the Titaneſs put down, and* whiſt."

And Milton ſeems to have had our author in his eye. See ſtanza 5. of his Hymn on the Nativity:

" *The winds with wonder* whiſt,
" *Smoothly the waters kiſs'd.*"

So again, both Lord Surrey and Phaer, in their tranſlations of the ſecond book of Virgil:

" ——*Conticuere omnes.*
" They *whiſted* all."

and Lylly, in his *Maid's Metamorphoſis*, 1600:

" But every thing is quiet, *whiſt*, and ſtill." STEEVENS.

7 —*the burden bear.*] Old copy—bear the burden. Corrected by Mr. Theobald. MALONE.

Weeping again the king my father's wreck,[8]
This muſick crept by me upon the waters;[9]
Allaying both their fury, and my paſſion,
With its ſweet air: thence I have follow'd it,
Or it hath drawn me rather:—But 'tis gone.
No, it begins again.

ARIEL ſings.

Full fathom five thy father lies;[2]
Of his bones are coral made;
Thoſe are pearls, that were his eyes:
Nothing of him that doth fade,[3]

[8] *Weeping* again *the king my father's wreck,*] Thus the old copy; but in the books of Shakſpeare's age *again* is ſometimes printed inſtead of *againſt* [i. e. oppoſite to], which I am perſuaded was our author's word. The placing Ferdinand in ſuch a ſituation that he could ſtill gaze upon the wrecked veſſel, is one of Shakſpeare's touches of nature. *Again* is inadmiſſible; for this would import that Ferdinand's tears had ceaſed for a time; whereas he himſelf tells us, afterwards, that from the hour of his father's wreck they had *never* ceaſed to flow:

" ——Myſelf am Naples,
" Who with mine eyes, *ne'er ſince at ebb*, beheld
" The king my father wreck'd."

However, as our author ſometimes forgot to compare the different parts of his play, I have made no change. MALONE.

By the word—*again*, I ſuppoſe the Prince means only to deſcribe the *repetition* of his ſorrows. Beſides, it appears from Miranda's deſcription of the ſtorm, that the ſhip had been *ſwallowed* by the waves, and conſequently could no longer be an object of ſight. STEEVENS.

[9] *This muſick* crept *by me upon the waters;*] So, in Milton's *Maſque*:

" —— *a ſoft and ſolemn breathing ſound*
" *Roſe like a ſteam of rich diſtill'd perfumes,*
" *And* ſtole *upon the air.*" STEEVENS.

[2] *Full fathom five thy father lies*, &c.] Ariel's lays, [which have been condemned by Gildon as trifling, and defended not very ſucceſsfully by Dr. Warburton] however ſeaſonable and efficacious, muſt be allowed to be of no ſupernatural dignity or elegance; they expreſs nothing great, nor reveal any thing above mortal diſcovery.

But doth ſuffer a ſea-change[4]
Into ſomething rich and ſtrange.
Sea-nymphs hourly ring his knell:
Hark! now I hear them,—ding-dong, bell.[5]
[*Burden*, ding-dong.

Fer. The ditty does remember my drown'd father:—
This is no mortal buſineſs, nor no ſound
That the earth owes:[6]—I hear it now above me.

The reaſon for which Ariel is introduced thus trifling is, that he and his companions are evidently of the fairy kind, an order of beings to which tradition has always aſcribed a ſort of diminutive agency, powerful but ludicrous, a humorous and frolick controlment of nature, well expreſſed by the ſongs of Ariel. JOHNSON.

The ſongs in this play, Dr. Wilſon, who reſet and publiſhed two of them, tells us, in his *Court Ayres*, or *Ballads*, publiſhed at Oxford, 1660, that "*Full fathom five*," and "*Where the bee ſucks*," had been firſt ſet by Robert Johnſon, a compoſer contemporary with Shakſpeare. BURNEY.

[3] *Nothing of him that doth fade,*
But doth ſuffer a ſea-change—] The meaning is—Every thing about him, that is liable to alteration, is changed. STEEVENS.

[4] *But doth* ſuffer *a ſea*-change—] So, in Milton's *Maſque:*
"And *underwent* a quick immortal *change*."
STEEVENS.

[5] *Sea-nymphs hourly ring his knell:*
Hark! now I hear them,——Ding, dong *bell.*
Burden, ding-dong.]
So, in *The Golden Garland of Princely Delight*, &c. 13th edition, 1690:
"Corydon's doleful knell to the tune of *Ding, dong.*"
"I muſt go ſeek a new love,
"Yet will I *ring her knell,*
Ding, dong."
The ſame burthen to a ſong occurs in *The Merchant of Venice*, Act III. ſc. ii. STEEVENS.

[6] *That the earth* owes:] *To owe*, in this place, as well as many others, ſignifies *to own*. So, in *Othello:*
"——that ſweet ſleep
"Which thou *ow'dſt* yeſterday."

Pro. The fringed curtains[7] of thine eye advance,
And ſay, what thou ſeeſt yond'.

Mira. What is't? a ſpirit?
Lord, how it looks about! Believe me, ſir,
It carries a brave form:—But 'tis a ſpirit.

Pro. No, wench; it eats and ſleeps, and hath ſuch ſenſes
As we have, ſuch: This gallant, which thou ſeeſt,
Was in the wreck; and but he's ſomething ſtain'd
With grief, that's beauty's canker, thou might'ſt call him
A goodly perſon: he hath loſt his fellows,
And ſtrays about to find them.

Mira. I might call him
A thing divine; for nothing natural
I ever ſaw ſo noble.

Pro. It goes on,[8] [*Aſide.*
As my ſoul prompts it:—Spirit, fine ſpirit, I'll free thee
Within two days for this.

Again, in the *Tempeſt:*

" ——thou doſt here uſurp
" The name thou *ow'ſt* not."

To uſe the word in this ſenſe, is not peculiar to Shakſpeare. I meet with it in Beaumont and Fletcher's *Beggar's Buſh:*

" If now the beard be ſuch, what is the prince
" That *owes* the beard?" STEEVENS.

[7] *The* fringed curtains, &c.] The ſame expreſſion occurs in *Pericles Prince of Tyre*, 1609:

" ——*her eyelids*
" Begin to part their *fringes* of bright gold."

'Again, in Sidney's *Arcadia* Lib. I: " Sometimes my eyes would lay themſelves open—or caſt my lids, as *curtains*, over the image of beauty her preſence had painted in them." STEEVENS.

[8] *It goes on,*] The old copy reads—" It goes on, *I ſee,*" &c. But as the words *I ſee*, are uſeleſs, and an incumbrance to the metre, I have omitted them. STEEVENS.

Fer. Moſt ſure, the goddeſs
On whom theſe airs attend![9]—Vouchſafe, my prayer
May know, if you remain upon this iſland;
And that you will ſome good inſtruction give,
How I may bear me here: My prime requeſt,
Which I do laſt pronounce, is, O you wonder!
If you be made, or no?

Mira. No wonder, ſir;
But, certainly a maid.[2]

9 *Moſt ſure*, &c.] It ſeems, that Shakſpeare, in *The Tempeſt*, hath been ſuſpected of tranſlating ſome expreſſions of Virgil; witneſs the *O Dea certe*. I preſume we are here directed to the paſſage, where Ferdinand ſays of Miranda, after hearing the ſongs of Ariel:

Moſt ſure, the goddeſs
On whom theſe airs attend!—

And ſo *very ſmall Latin* is ſufficient for this formidable tranſlation, that, if it be thought any honour to our poet, I am loth to deprive him of it; but his honour is not built on ſuch a ſandy foundation. Let us turn to a *real tranſlator*, and examine whether the idea might not be fully comprehended by an Engliſh reader, ſuppoſing it neceſſarily borrowed from Virgil. *Hexameters* in our language are almoſt forgotten; we will quote therefore this time from Stanyhurſt:

" O to thee, fayre virgin, what terme may rightly be fitted?
" Thy tongue, thy viſage no mortal frayltie reſembleth.
" ——No doubt, a goddeſſe!" *Edit.* 1583. Farmer.

2 ——*certainly a maid.*] Nothing could be more prettily imagined, to illuſtrate the ſingularity of her character, than this pleaſant miſtake. She had been bred up in the rough and plain-dealing documents of moral philoſophy, which teaches us the knowledge of ourſelves; and was an utter ſtranger to the flattery invented by vicious and deſigning men to corrupt the other ſex. So that it could not enter into her imagination, that complaiſance, and a deſire of appearing amiable, qualities of humanity which ſhe had been inſtructed, in her moral leſſons, to cultivate, could ever degenerate into ſuch exceſs, as that any one ſhould be willing to have his fellow-creature believe that he thought her a goddeſs, or an immortal. Warburton.

Dr. Warburton has here found a beauty, which I think the author never intended. Ferdinand aſks her not whether ſhe was a *created being*, a queſtion, which if he meant it, he has ill expreſſed, but whether ſhe was unmarried; for after the dialogue which

Fer. My language! heavens!—
I am the beſt of them that ſpeak this ſpeech,
Were I but where 'tis ſpoken.

Proſpero's interruption produces, he goes on purſuing his former queſtion:

" *O, if a virgin,*
" *I'll make you queen of Naples.*" Johnson.

A paſſage in *Lilly's Galathea* ſeems to countenance the preſent text: " The queſtion among men is common, *are you a maide?*" —yet I cannot but think, that Dr. *Warburton* reads very rightly: " If you be *made*, or no." When we meet with a harſh expreſſion in *Shakſpeare*, we are uſually to look for a *play upon words*. *Fletcher* cloſely imitates *The Tempeſt* in his *Sea Voyage:* and he introduces *Albert* in the ſame manner to the ladies of *his* Deſert Iſland:

" Be not offended, goddeſſes, that I fall
" Thus proſtrate," &c.

Shakſpeare himſelf had certainly read, and had probably now in his mind, a paſſage in the third book of *The Fairy Queen*, between *Timias* and *Belphœbe:*

" *Angel* or *goddeſs!* do I call thee *right?*
" There-at ſhe bluſhing, ſaid, ah! gentle ſquire,
" Nor *goddeſs* I, nor *angel*, but the *maid*
" And *daughter* of a woody nymph," &c. Farmer.

So Milton. *Comus*, 265:

" ——*Hail foreign wonder!*
" *Whom certain theſe rough ſhades did never breed,*
" *Unleſs the Goddeſs,*" &c.

Milton's imitation explains Shakſpeare. *Maid* is certainly a *created being*, a Woman in oppoſition to Goddeſs. Miranda immediately deſtroys this firſt ſenſe by a quibble. In the mean time, I have no objection to read *made*, i. e. *created*. The force of the ſentiment is the ſame. *Comus* is univerſally allowed to have taken ſome of its tints from *The Tempeſt*. T. Warton.

The firſt copy reads—if you be *maid*, or no. *Made* was not ſuggeſted by Dr. Warburton, being an emendation introduced by the editor of the fourth folio. It was, I am perſuaded, the author's word: There being no article prefixed adds ſtrength to this ſuppoſition. Nothing is more common in his plays than a word being uſed in reply, in a ſenſe different from that in which it was employed by the firſt ſpeaker. Ferdinand had the moment before called Miranda a goddeſs; and the words immediately ſubjoined, —" Vouchſafe, my prayer"—ſhow, that he looked up to her as a perſon of a ſuperior order, and ſought her protection, and in-

Pro. How! the beſt?
What wert thou, if the king of Naples heard thee?

Fer. A ſingle thing, as I am now, that wonders
To hear thee ſpeak of Naples: He does hear me;
And, that he does, I weep: myſelf am Naples;
Who with mine eyes, ne'er ſince at ebb, beheld
The king my father wreck'd.

Mira. Alack, for mercy!

Fer. Yes, faith, and all his lords; the duke of Milan,
And his brave ſon, being twain.[s]

Pro. The duke of Milan,

ſtruction for his conduct, not her love. At *this* period, therefore he muſt have felt too much awe to have flattered himſelf with the hope of poſſeſſing a being that appeared to him celeſtial; though afterwards, emboldened by what Miranda ſays, he exclaims, "O, if a virgin," &c. words that appear inconſiſtent with the ſuppoſition that he had already *aſked* her whether ſhe was one or not. She had indeed told him, ſhe was; but in his aſtoniſhment at hearing her ſpeak his own language, he may well be ſuppoſed to have forgotten what ſhe ſaid; which, if he had himſelf made the inquiry, would not be very reaſonable to ſuppoſe.

It appears from the alteration of this play by Dryden and Sir W. D'Avenant, that they conſidered the preſent paſſage in this light:

" —— Fair excellence,
" If, as your form declares, you are divine,
" Be pleas'd to inſtruct me, how you will be worſhip'd;
" So bright a beauty cannot ſure belong
" To human kind."

In a ſubſequent ſcene we have again the ſame inquiry:

Alon. " Is ſhe the *goddeſs* that hath ſever'd us,
" And brought us thus together?"
Fer. " Sir, ſhe's *mortal*."

Our author might have remembered Lodge's deſcription of Fawnia, the Perdita of his *Winter's Tale*: " Yet he ſcarce knew her, for ſhe had attired herſelf in rich apparel, which ſo increaſed her beauty, that ſhe reſembled rather an *angel* than a *creature*." *Doraſtus and Fawnia*, 1592. Malone.

[s] *And his brave ſon, being twain.*] This is a ſlight forgetfulneſs. Nobody was loſt in the wreck, yet we find no ſuch character as the ſon of the duke of Milan. Theobald.

And his more braver daughter, could control thee,[4]
If now 'twere fit to do't:—At the firſt ſight [*Aſide.*
They have chang'd eyes:—Delicate Ariel,
I'll ſet thee free for this!—A word, good ſir;
I fear, you have done yourſelf ſome wrong:[5] a word.

Mira. Why ſpeaks my father ſo ungently? This
Is the third man that e'er I ſaw; the firſt
That e'er I ſigh'd for: pity move my father
To be inclin'd my way!

Fer. O, if a virgin,
And your affection not gone forth, I'll make you
The queen of Naples.

Pro. Soft, ſir; one word more.—
They are both in either's powers: but this ſwift buſineſs
I muſt uneaſy make, leſt too light winning [*Aſide.*
Make the prize light.—One word more; I charge thee,
That thou attend me: thou doſt here uſurp
The name thou ow'ſt not; and haſt put thyſelf
Upon this iſland, as a ſpy, to win it
From me, the lord on't.

Fer. No, as I am a man.

Mira. There's nothing ill can dwell in ſuch a temple:
If the ill ſpirit have ſo fair an houſe,
Good things will ſtrive to dwell with't.

[4] ——*control thee,*] Confute thee, unanſwerably contradict thee. JOHNSON.

[5] *I fear you have done yourſelf ſome wrong:*] i. e. I fear that, in aſſerting yourſelf to be *king of Naples*, you have uttered a falſhood, which is below your character, and conſequently injurious to your honour. So, in *The Merry Wives of Windſor*—"This is not well, maſter Ford, this *wrongs you.*" STEEVENS.

Pro. Follow me.— [*To Ferd.*
Speak not you for him; he's a traitor.—Come.
I'll manacle thy neck and feet together:
Sea-water ſhalt thou drink, thy food ſhall be
The freſh-brook muſcles, wither'd roots, and huſks
Wherein the acorn cradled: Follow.

Fer. No;
I will reſiſt ſuch entertainment, till
Mine enemy has more power. [*He draws.*

Mira. O dear father,
Make not too raſh a trial of him, for
He's gentle, and not fearful.[6]

Pro. What, I ſay,
My foot my tutor![7]—Put thy ſword up, traitor;
Who mak'ſt a ſhew, but dar'ſt not ſtrike, thy conſcience
Is ſo poſſeſs'd with guilt: come from thy ward;[8]
For I can here diſarm thee with this ſtick,
And make thy weapon drop.

[6] *He's gentle, and not* fearful.] *Fearful* ſignifies both terrible and timorous. In this place it may mean *timorous*. She tells her father, that as he is gentle, rough uſage is unneceſſary; and as he is brave, it may be dangerous.

Fearful, however, may ſignify *formidable*, as in *K. Henry IV:*

"A mighty and a *fearful* head they are."

and then the meaning of the paſſage is obvious. Steevens.

"Do not raſhly determine to treat him with ſeverity, he is *mild and harmleſs*, and not in the leaſt *terrible* or *dangerous*."
Ritson.

[7] *My* foot *my tutor!*] So, in *The Mirrour for Magiſtrates*, 1587. p. 163:

"What honeſt heart would not conceive diſdayne,
"To ſee *the foote* ſurmount above the *head*." Henderson.

Again, in *K. Lear*, Act IV. ſc. ii. one of the quartos reads—

"My *foot* uſurps my *head*." Steevens.

[8] —*come from thy* ward;] Deſiſt from any hope of awing me by that poſture of defence. Johnson.

Mira. Beſeech you, father!
Pro. Hence; hang not on my garments.
Mira. Sir, have pity;
I'll be his ſurety.
Pro. Silence: one word more
Shall make me chide thee, if not hate thee. What!
An advocate for an impoſtor? huſh!
Thou think'ſt, there are no more ſuch ſhapes as he,
Having ſeen but him and Caliban: Fooliſh wench!
To the moſt of men this is a Caliban,
And they to him are angels.
Mira. My affections
Are then moſt humble; I have no ambition
To ſee a goodlier man.
Pro. Come on; obey: [*To* Ferd.
Thy nerves are in their infancy again,[9]
And have no vigour in them.
Fer. So they are:
My ſpirits, as in a dream, are all bound up.[2]
My father's loſs, the weakneſs which I feel,
The wreck of all my friends, or this man's threats,
To whom I am ſubdu'd, are but light to me,[3]
Might I but through my priſon once a day

9 *Thy nerves are in their infancy again,*] Perhaps Milton had this paſſage in his mind, when he wrote the following line in his *Maſque at Ludlow Caſtle:*

" Thy nerves are all bound up in alabaſter." Steevens.

2 *My ſpirits, as in a dream, are all bound up.*] Alluding to a common ſenſation in dreams; when we ſtruggle, but with a total impuiſſance in our endeavours, to run, ſtrike, &c. Warburton.

3 —are *but light to me,*] This paſſage, as it ſtands at preſent, with all allowance for poetical licence, cannot be reconciled to grammar. I ſuſpect that our author wrote—" *were* but light to me," in the ſenſe of—*would be.*—In the preceding line the old copy reads—*nor* this man's threats. The emendation was made by Mr. Steevens. Malone.

Behold this maid: [4] all corners elſe o' the earth
Let liberty make uſe of; ſpace enough
Have I, in ſuch a priſon.

Pro. It works:—Come on.—
Thou haſt done well, fine Ariel!—Follow me.—
[*To* Ferd. *and* Mir.
Hark, what thou elſe ſhalt do me. [*To* Ariel.

Mira. Be of comfort;
My father's of a better nature, ſir,
Than he appears by ſpeech; this is unwonted,
Which now came from him.

Pro. Thou ſhalt be as free
As mountain winds: but then exactly do
All points of my command.

Ari. To the ſyllable.

Pro. Come, follow: ſpeak not for him. [*Exeunt.*

ACT II. SCENE I.

Another part of the iſland.

Enter Alonso, Sebastian, Antonio, Gonzalo, Adrian, Francisco, *and others.*

Gon. 'Beſeech you, ſir, be merry: you have cauſe
(So have we all) of joy; for our eſcape

[4] *Might I but through my priſon once a day*
Behold this maid:] This thought ſeems borrowed from *The Knight's Tale* of Chaucer; v. 1230:
" For elles had I dwelt with Theſeus
" Yfetered in his priſon evermo.
" Than had I ben in bliſſe, and not in wo.
" Only the ſight of hire, whom that I ſerve,
" Though that I never hire grace may deſerve,
" Wold have ſufficed right ynough for me." Steevens.

Is much beyond our loſs: Our hint of woe[5]
Is common; every day, ſome ſailor's wife,
The maſters of ſome merchant,[6] and the merchant,
Have juſt our theme of woe: but for the miracle,
I mean our preſervation, few in millions
Can ſpeak like us: then wiſely, good ſir, weigh
Our ſorrow with our comfort.

Alon. Pr'ythee, peace.

Seb. He receives comfort like cold porridge.

Ant. The viſitor[7] will not give him o'er ſo.

Seb. Look, he's winding up the watch of his wit; by and by it will ſtrike.

Gon. Sir,——

Seb. One :——Tell.

Gon. When every grief is entertain'd, that's offer'd,
Comes to the entertainer—

Seb. A dollar.

5 —— *Our* hint *of woe*—] *Hint* is that which recalls to the memory. The cauſe that fills our minds with grief is common. Dr. Warburton reads—*ſtint* of woe. Johnson.

Hint ſeems to mean circumſtance. "A danger from which they had eſcaped (ſays Mr. M. Maſon) might properly be called a *hint of woe*." Steevens.

6 *The* maſters *of ſome merchant*, &c.] Thus the old copy. If the paſſage be not corrupt (as I ſuſpect it is) we muſt ſuppoſe that by *maſters* our author means the *owners* of a merchant's ſhip, or the *officers* to whom the navigation of it had been truſted. Steevens.

7 *The* viſitor——] Why Dr. Warburton ſhould change *viſitor* to *'viſer*, for *adviſer*, I cannot diſcover. Gonzalo gives not only advice but comfort, and is therefore properly called *The Viſitor*, like others who viſit the ſick or diſtreſſed to give them conſolation. In ſome of the Proteſtant churches there is a kind of officers termed Conſolators for the ſick. Johnson.

Gon. Dolour comes to him, indeed;[8] you have ſpoken truer than you purpos'd.

Seb. You have taken it wiſelier than I meant you ſhould.

Gon. Therefore, my lord,—

Ant. Fie, what a ſpendthrift is he of his tongue!

Alon. I pr'ythee, ſpare.

Gon. Well, I have done: But yet—

Seb. He will be talking.

Ant. Which of them, he, or Adrian, for a good wager, firſt begins to crow?

Seb. The old cock.

Ant. The cockrel.

Seb. Done: The wager?

Ant. A laughter.

Seb. A match.

Adr. Though this iſland ſeem to be deſert,—

Seb. Ha, ha, ha!

Ant. So, you've pay'd.[9]

Adr. Uninhabitable, and almoſt inacceſſible,—

Seb. Yet,

Adr. Yet—

Ant. He could not miſs it.

[8] *Gon.* Dolour *comes to him, indeed;*] The ſame quibble occurs in *The Tragedy of Hoffman*, 1637:

" And his reward be thirteen hundred *dollars*,
" For he hath driven *dolour* from our heart." STEEVENS.

[9] —— you've *pay'd.*] Old Copy—*you'r* paid. Corrected by Mr. Steevens. To *pay* ſometimes ſignified—to *beat*, but I have never met with it in a metaphorical ſenſe; otherwiſe I ſhould have thought the reading of the folio right: you are *beaten*; you have *loſt*. MALONE.

Adr. It muſt needs be of ſubtle, tender, and delicate temperance. [2]

Ant. Temperance was a delicate wench. [3]

Seb. Ay, and a ſubtle; as he moſt learnedly deliver'd.

Adr. The air breathes upon us here moſt ſweetly.

Seb. As if it had lungs, and rotten ones.

Ant. Or, as 'twere perfum'd by a fen.

Gon. Here is every thing advantageous to life.

Ant. True; ſave means to live.

Seb. Of that there's none, or little.

Gon. How luſh [4] and luſty the graſs looks? how green?

Ant. The ground, indeed, is tawny.

2 —— *and delicate* temperance.] *Temperance* here means *temperature*. Steevens.

3 Temperance *was a delicate wench.*] In the puritanical times it was uſual to chriſten children from the titles of religious and moral virtues.

So Taylor, the water-poet, in his deſcription of a ſtrumpet:

" Though bad they be, they will not bate an ace,
" To be call'd Prudence, *Temperance*, Faith, or Grace."

Steevens.

4 *How* luſh, *&c.*] *Luſh*, i. e. of a *dark full* colour, the oppoſite to *pale* and *faint*. Sir T. Hanmer.

The words, *how green?* which immediately follow, might have intimated to Sir T. Hanmer, that *luſh* here ſignifies *rank*, and not *a dark full colour*. In Arthur Golding's tranſlation of *Julius Solinus*, printed 1587, a paſſage occurs, in which the word is explained.—" Shrubbes *luſhe* and almoſt like a gryſtle." So, in *A Midſummer Night's Dream*:

" Quite over-canopied with *luſhious* woodbine." Henley.

The word *luſh* has not yet been rightly interpreted. It appears from the following paſſage in Golding's tranſlation of Ovid, 1587, to have ſignified *juicy*, *ſucculent*:

" What? ſeeſt thou not, how that the year, as repreſenting plaine
" The age of man, departes himſelf in quarters foure: firſt, baine

Seb. With an eye of green in't.[5]

Ant. He miſſes not much.

Seb. No; he doth but miſtake the truth totally.

Gon. But the rarity of it is (which is indeed almoſt beyond credit,)——

Seb. As many vouch'd rarities are.

Gon. That our garments, being, as they were, drench'd in the ſea, hold notwithſtanding their freſhneſs, and gloſſes; being rather new dy'd, than ſtain'd with ſalt water.

Ant. If but one of his pockets could ſpeak, would it not ſay, he lies?

Seb. Ay, or very falſely pocket up his report.

Gon. Methinks, our garments are now as freſh as when we put them on firſt in Africk, at the marriage of the king's fair daughter Claribel[6] to the king of Tunis.

" And tender in the ſpring it is, even like a ſucking babe,
" Then greene and void of ſtrength, and *luſh* and *foggy* is the blade;
" And cheers the huſbandman with hope."

Ovid's lines (Met. XV.) are theſe:

Quid? non in ſpecies ſuccedere quattuor annum
Aſpicis, ætatis peragentem imitamina noſtræ?
Nam tener et lactens, puerique ſimillimus ævo,
Vere novo eſt. Tunc *herba recens, et roboris expers,*
Turget, et inſolida eſt, et ſpe delectat agreſtem.

Spenſer in his *Shepheard's Calender*, (Feb.) applies the epithet *luſty* to green:

" With leaves engrain'd in *luſtie green.*" Malone.

5 *With an* eye *of green in't.*] An *eye* is a ſmall ſhade of colour:

" Red, with an *eye* of blue, makes a purple." *Boyle.*

Again, in *Fuller's Church Hiſtory*, p. 237, xvii Cent. Book XI: " — ſome cole-black (all *eye* of purple being put out therein)—."

Again, in Sandys's *Travels*, lib. i: " — cloth of ſilver tiſſued with an *eye* of green —." Steevens.

6 — *Claribel* —] Shakſpeare might have found this name in the

Seb. 'Twas a ſweet marriage, and we proſper well in our return.

Adr. Tunis was never grac'd before with ſuch a paragon to their queen.

Gon. Not ſince widow Dido's time.

Ant. Widow? a pox o' that! How came that widow in? Widow Dido![6]

Seb. What if he had ſaid, widower Æneas too? good lord, how you take it!

Adr. Widow Dido, ſaid you? you make me ſtudy of that: She was of Carthage, not of Tunis.

bl. l. *Hiſtory of George Lord Faukonbridge*, a pamphlet that he probably read when he was writing *King John*. Clarabel is there the concubine of King Richard I. and the mother of Lord Falconbridge. Malone.

[6] —*Widow Dido!*] The name of a widow brings to their minds their own ſhipwreck, which they conſider as having made many widows in Naples. Johnson.

Perhaps our author remembered "An inſcription for the ſtatue of Dido," copied from Auſonius, and inſerted in *Daviſon's* Poems:

"O moſt unhappy *Dido*,
"Unhappy wife, and more unhappy *widow!*
"Unhappy in thy mate,
"And in thy lover more unfortunate!" &c.

The edition from whence I have tranſcribed theſe lines was printed in 1621, but there was a former in 1608, and another ſome years before, as I collect from the following paſſage in a letter from Mr. John Chamberlain to Mr. Carleton, July 8, 1602: "It ſeems young Daviſon means to take another courſe, and turn poet, for he hath lately *ſet out* certain ſonnets and epigrams." Chamberlain's Letters, Vol. I. among Dr. Birch's Mſs. in the Britiſh Muſeum. Malone.

A ballad of *Queen Dido* is in the Pepyſian collection, and is alſo printed in *Percy's Reliques*. It appears at one time to have been a great favourite with the common people. "O you ale-knights," exclaims an ancient writer, "you that devoure the marrow of the mault, and drinke whole ale-tubs into conſumptions; that ſing Queen Dido over a cupp, and tell ſtrange newes over an ale-pot," &c. *Jacke of Dover his queſt of Inquirie, or his privy ſearch for the verieſt Foole in England*, 4to. 1604, ſig. F. Ritson.

Gon. This Tunis, ſir, was Carthage.

Adr. Carthage?

Gon. I aſſure you, Carthage.

Ant. His word is more than the miraculous harp.[7]

Seb. He hath rais'd the wall, and houſes too.

Ant. What impoſſible matter will he make eaſy next?

Seb. I think, he will carry this iſland home in his pocket, and give it his ſon for an apple.

Ant. And, ſowing the kernels of it in the ſea, bring forth more iſlands.

Gon. Ay?

Ant. Why, in good time.

Gon. Sir, we were talking, that our garments ſeem now as freſh, as when we were at Tunis at the marriage of your daughter, who is now queen.

Ant. And the rareſt that e'er came there.

Seb. 'Bate, I beſeech you, widow Dido.

Ant. O, widow Dido; ay, widow Dido.

Gon. Is not, ſir, my doublet as freſh as the firſt day I wore it? I mean, in a ſort.

Ant. That ſort was well fiſh'd for.

Gon. When I wore it at your daughter's marriage?

Alon. You cram theſe words into mine ears, againſt
The ſtomach of my ſenſe:[8] 'Would I had never

[7] —*the miraculous harp.*] Alluding to the wonders of Amphion's muſic. Steevens.

[8] *The ſtomach of my* ſenſe:] By *ſenſe*, I believe, is meant both *reaſon and natural affection.* So, in *Meaſure for Meaſure:*

Marry'd my daughter there! for, coming thence,
My ſon is loſt; and, in my rate, ſhe too,
Who is ſo far from Italy remov'd,
I ne'er again ſhall ſee her. O thou mine heir
Of Naples and of Milan, what ſtrange fiſh
Hath made his meal on thee!

Fran. Sir, he may live;
I ſaw him beat the ſurges under him,
And ride upon their backs; he trod the water,
Whoſe enmity he flung aſide, and breaſted
The ſurge moſt ſwoln that met him: his bold head
'Bove the contentious waves he kept, and oar'd
Himſelf with his good arms in luſty ſtroke
To the ſhore, that o'er his wave-worn baſis bow'd,
As ſtooping to relieve him: I not doubt,
He came alive to land.

Alon. No, no, he's gone.

Seb. Sir, you may thank yourſelf for this great loſs;
That would not bleſs our Europe with your daughter,
But rather loſe her to an African;
Where ſhe, at leaſt, is baniſh'd from your eye,
Who hath cauſe to wet the grief on't.

Alon. Pr'ythee, peace.

Seb. You were kneel'd to, and impórtun'd otherwiſe
By all of us; and the fair ſoul herſelf
Weigh'd, between lothneſs and obedience, at
Which end o' the beam ſhe'd bow.[8] We have loſt your ſon,

" Againſt all *ſenſe* do you impórtune her."
Mr. M. Maſon, however, ſuppoſes " *ſenſe*, in this place, means *feeling*." Steevens.

9 Weigh'd, *between lothneſs and obedience, at*
Which end o' the beam ſhe'd *bow.*] *Weigh'd* means *deliberated.*

I fear, for ever: Milan and Naples have
More widows in them of this buſineſs' making,
Than we bring men to comfort them:[2] the fault's
Your own.

Alon. So is the deareſt of the loſs.

Gon. My lord Sebaſtian,
The truth you ſpeak doth lack ſome gentleneſs,
And time to ſpeak it in: you rub the ſore,
When you ſhould bring the plaſter.

Seb. Very well.

Ant. And moſt chirurgeonly.

Gon. It is foul weather in us all, good ſir,
When you are cloudy.

Seb. Foul weather?

Ant. Very foul.

Gon. Had I plantation of this iſle, my lord,—

Ant. He'd ſow it with nettle-ſeed.

Seb. Or docks, or mallows.

It is uſed in nearly the ſame ſenſe in *Love's Labour's Loſt*, and in *Hamlet*. The old copy reads—*ſhould* bow. *Should* was probably an abbreviation of *ſhe would*, the mark of eliſion being inadvertently omitted [ſh'ould]. Thus *he has* is frequently exhibited in the firſt folio—*h'as*. Mr. Pope corrected the paſſage thus: "at which end the beam ſhould bow." But omiſſion of any word in the old copy, without ſubſtituting another in it's place, is ſeldom ſafe, except in thoſe inſtances where the repeated word appears to have been caught by the compoſitor's eye glancing on the line above, or below, or where a word is printed twice in the ſame line.

Malone.

[2] *Than we bring men to comfort them:*] It does not clearly appear whether the king and theſe lords thought the ſhip loſt. This paſſage ſeems to imply, that they were themſelves confident of returning, but imagined part of the fleet deſtroyed. Why, indeed, ſhould Sebaſtian plot againſt his brother in the following ſcene, unleſs he knew how to find the kingdom which he was to inherit?

Johnson.

Gon. And were the king of it, What would I do?
Seb. 'Scape being drunk, for want of wine.
Gon. I' the commonwealth I would by contraries
Execute all things: for no kind of traffick
Would I admit; no name of magistrate;[3]

[3] ——*for* no kind of traffick

Would I admit; no name of magistrate, &c.] Our author has here closely followed a passage in Montaigne's Essaies, translated by John Florio, folio, 1603: "It is a nation (would I answer Plato) that hath no *kind of trafficke*, no *knowledge of letters*, no intelligence of numbers, no *name of magistrate*, nor of *politick superioritie*; *no use of service, of riches, or of povertie, no contracts, no successions, no partitions, no occupation, but idle*; no respect of kindred but common; no apparel but natural; *no use of wine, corne, or metal.* The very words that import lying, falshood, *treason*, dissimulations, covetousnes, envie, detraction and pardon, were never heard amongst them."—This passage was pointed out by Mr. Capell, who knew so little of his author as to suppose that Shakspeare had the original French before him, though he has almost literally followed Florio's translation.

Montaigne is here speaking of a *newly discovered country*, which he calls "Antartick France." In the page preceding that already quoted, are these words: "The other testimonie of antiquitie to which some will refer the *discoverie* is in Aristotle (if at least that little book of unheard-of wonders be his) where he reporteth that certain Carthaginians having sailed athwart the Atlanticke sea, without the strait of Gibraltar, discovered a great fertil Island, all replenished with goodly woods, and deepe rivers, farre distant from any land."

Whoever shall take the trouble to turn to the old translation here quoted, will, I think, be of opinion, that in whatsoever novel our author might have found the *fable* of *The Tempest*, he was led by the perusal of this book to make the *scene* of it an unfrequented island. The title of the chapter, which is——"*Of the Canniballes*,"—evidently furnished him with the name of one of his characters. In his time almost every proper name was twisted into an anagram. Thus, "*I moyl in law*," was the anagram of the laborious William Noy, Attorney General to Charles I. By inverting this process, and transposing the letters of the word *Canibal*, Shakspeare (as Dr. Farmer long since observed) formed the name of *Caliban*. Malone.

Letters ſhould not be known; no uſe of ſervice,
Of riches or of poverty; no contracts,
Succeſſions; bound of land, tilth, vineyard, none:[4]
No uſe of metal, corn, or wine, or oil:
No occupation; all men idle, all;
And women too; but innocent and pure:
No ſovereignty:—

Seb. And yet he would be king on't.

[4] *Letters ſhould not be known; no uſe of ſervice,*
Of riches or of poverty; no contracts,
Succeſſions; bound of land, tilth, vineyard, none:] The words already quoted from Florio's Tranſlation (as Dr. Farmer obſerves to me) inſtruct us to regulate our author's metre as it is now exhibited in the text.

Probably Shakſpeare firſt wrote (in the room of *partition*, which did not ſuit the ſtructure of his verſe) *bourn*; but recollecting that one of its ſignifications was a *rivulet*, and that his iſland would have fared ill without freſh water, he changed *bourn* to *bound of land*, a phraſe that could not be miſunderſtood. At the ſame time he might have forgot to ſtrike out *bourn*, his original word, which is now rejected; for if not uſed for a *brook*, it would have exactly the ſame meaning as *bound of land*. There is therefore no need of the diſſyllabical aſſiſtance recommended in the following note.

Steevens.

And uſe of ſervice, none; contract, ſucceſſion,
Bourn, bound of land, tilth, vineyard, none.] The defective metre of the ſecond of theſe lines affords a ground for believing that ſome word was omitted at the preſs. Many of the defects however in our author's metre have ariſen from the words of one line being transferred to another. In the preſent inſtance the preceding line is redundant. Perhaps the words here, as in many other paſſages, have been ſhuffled out of their places. We might read—

And uſe of ſervice, none; ſucceſſion,
Contract, bourn, bound of land, tilth, vineyard, none.

ſucceſſion being often uſed by Shakſpeare as a quadriſyllable. It muſt however be owned, that in the paſſage in Montaigne's Eſſays the words *contract* and *ſucceſſion* are arranged in the ſame manner as in the firſt folio.

If the error did not happen in this way, *bourn* might have been uſed as a diſſyllable, and the word omitted at the preſs might have been *none:*

——— contract, ſucceſſion,
None; bourn, bound of land, tilth, vineyard, none.

Malone.

Ant. The latter end of his commonwealth forgets the beginning.[5]

Gon. All things in common nature ſhould produce
Without ſweat or endeavour: treaſon, felony,
Sword, pike, knife, gun, or need of any engine,[6]
Would I not have; but nature ſhould bring forth,
Of its own kind, all foizon,[7] all abundance,
To feed my innocent people.

Seb. No marrying 'mong his ſubjects?

Ant. None, man: all idle; whores, and knaves.

Gon. I would with ſuch perfection govern, ſir,
To excel the golden age.[8]

5 *The latter end of his commonwealth forgets the beginning.*] All this dialogue is a fine ſatire on the Utopian treatiſes of government, and the impracticable inconſiſtent ſchemes therein recommended. WARBURTON.

6 ——*any* engine,] An *engine* is the *rack*. So, in *K. Lear:*

" ——like an *engine*, wrench'd my frame of nature
" From the fix'd place."

It may, however, be uſed here in its common ſignification of inſtrument of war, or military machine. STEEVENS.

7 —*all* foizon,] *Foiſon*, or *foizon*, ſignifies plenty, *ubertas*; not moiſture, or juice of graſs, as Mr. Pope ſays. EDWARDS.

So, in Warner's *Albion's England*, 1602, B. XIII. Ch. 78:

" Union, in breefe, is *foyſonous*, and diſcorde works decay."

Mr. Pope, however, is not entirely miſtaken, as *foiſon*, or *fizon*, ſometimes bears the meaning which he has affixed to it. See Ray's Collection of South and Eaſt Country words. STEEVENS.

——nature *ſhould bring forth,*
Of its own kind, all foizon, all abundance,
To feed my innocent people.] " And if notwithſtanding, in divers fruits of thoſe countries that were never tilled, we ſhall find that in reſpect of our's they are moſt excellent, and as delicate unto our taſte, there is no reaſon Art ſhould gain the point of our great and puiſſant mother, *Nature.*" Montaigne's *Eſſaies*, ubi ſup. MALONE.

8 *I would with ſuch perfection govern, ſir,*
To excel the golden age.] So Montaigne, ubi ſupra: " Me

SEB. 'Save his majesty!

ANT. Long live Gonzalo!

GON. And, do you mark me, sir?—

ALON. Pr'ythee, no more; thou dost talk nothing to me.

GON. I do well believe your highness; and did it to minister occasion to these gentlemen, who are of such sensible and nimble lungs, that they always use to laugh at nothing.

ANT. 'Twas you we laugh'd at.

GON. Who, in this kind of merry fooling, am nothing to you: so you may continue, and laugh at nothing still.

ANT. What a blow was there given?

SEB. An it had not fallen flat-long.

GON. You are gentlemen of brave mettle;[9] you would lift the moon out of her sphere, if she would continue in it five weeks without changing.

Enter ARIEL *invisible, playing solemn musick.*[2]

SEB. We would so, and then go a bat-fowling.

ANT. Nay, good my lord, be not angry.

seemeth that what in those [newly discovered] nations we see by experience, doth not only EXCEED *all the pictures wherewith licentious poesie hath proudly imbellished the* GOLDEN AGE, and all her quaint inventions to fain a happy condition of man, but also the conception and desire of philosophy." MALONE.

9 —*of brave* mettle;] The old copy has—*metal.* The two words are frequently confounded in the first folio. The epithet, *brave*, shews clearly, that the word now placed in the text was intended by our author. MALONE.

2 Enter Ariel, *&c. playing solemn music.*] This stage-direction does not mean to tell us that Ariel himself was the *fidicen*; but that solemn music attended his appearance, was an accompaniment to his entry. STEEVENS.

Gon. No, I warrant you; I will not adventure my diſcretion ſo weakly. Will you laugh me aſleep, for I am very heavy?

Ant. Go ſleep, and hear us.

[*All ſleep but* Alon. Seb. *and* Ant.

Alon. What, all ſo ſoon aſleep! I wiſh mine eyes
Would, with themſelves, ſhut up my thoughts: I find,
They are inclin'd to do ſo.

Seb. Pleaſe you, ſir,
Do not omit the heavy offer of it:
It ſeldom viſits ſorrow; when it doth,
It is a comforter.

Ant. We two, my lord,
Will guard your perſon, while you take your reſt,
And watch your ſafety.

Alon. Thank you: Wond'rous heavy.—

[Alonso *ſleeps. Exit* Ariel.

Seb. What a ſtrange drowſineſs poſſeſſes them?

Ant. It is the quality o' the climate.

Seb. Why
Doth it not then our eye-lids ſink? I find not
Myſelf diſpos'd to ſleep.

Ant. Nor I; my ſpirits are nimble.
They fell together all, as by conſent;
They dropp'd, as by a thunder-ſtroke. What might,
Worthy Sebaſtian?—O, what might?—No more:—
And yet, methinks, I ſee it in thy face,
What thou ſhould'ſt be: the occaſion ſpeaks thee; and
My ſtrong imagination ſees a crown
Dropping upon thy head.

Seb. What, art thou waking?
Ant. Do you not hear me ſpeak?
Seb. I do; and, ſurely,
It is a ſleepy language; and thou ſpeak'ſt
Out of thy ſleep: What is it thou didſt ſay?
This is a ſtrange repoſe, to be aſleep
With eyes wide open; ſtanding, ſpeaking, moving,
And yet ſo faſt aſleep.
Ant. Noble Sebaſtian,
Thou let'ſt thy fortune ſleep—die rather; wink'ſt
Whiles thou art waking.
Seb. Thou doſt ſnore diſtinctly;
There's meaning in thy ſnores.
Ant. I am more ſerious than my cuſtom: you
Muſt be ſo too, if heed me; which to do,
Trebles thee o'er.[3]
Seb. Well; I am ſtanding water.
Ant. I'll teach you how to flow.
Seb. Do ſo: to ebb,

[3] *I am more ſerious than my cuſtom: you*
Muſt be ſo too, if heed me; which to do,
Trebles thee o'er.] This paſſage is repreſented to me as an obſcure one. The meaning of it ſeems to be—You muſt put on more than your uſual ſerioufneſs, if you are diſpoſed to pay a proper attention to my propoſal; which attention if you beſtow, it will in the end make you *thrice what you are*. Sebaſtian is already brother to the throne; but, being made a king by Antonio's contrivance, would be (according to our author's idea of greatneſs) *thrice* the man he was before. In this ſenſe he would be *trebled* o'er. So, in *Pericles*, 1609:

" ——— the maſter calls,
" And *trebles* the confuſion."

Again, in *The Two Noble Kinſmen*, 1634:

" ——— *thirds* his own worth." Steevens.

Again, in the *Merchant of Venice*:

" ——— Yet, for you,
" I would be *trebled* twenty times myſelf." Malone.

Hereditary ſloth inſtructs me.

Ant. O,
If you but knew, how you the purpoſe cheriſh,
Whiles thus you mock it! how, in ſtripping it,
You more inveſt it![4] Ebbing men, indeed,
Moſt often do ſo near the bottom run,
By their own fear, or ſloth.

Seb. Pr'ythee, ſay on:
The ſetting of thine eye, and cheek, proclaim
A matter from thee; and a birth, indeed,
Which throes thee much to yield.

Ant. Thus, ſir:
Although this lord of weak remembrance,[5] this
(Who ſhall be of as little memory,
When he is earth'd,) hath here almoſt perſuaded
(For he's a ſpirit of perſuaſion only,)
The king, his ſon's alive; 'tis as impoſſible
That he's undrown'd, as he that ſleeps here, ſwims.[6]

[4] *If you but knew, how you the purpoſe cheriſh,*
Whiles thus you mock it! how, in ſtripping it,
You more inveſt it!] A judicious critic in *The Edinburgh Magazine* for Nov. 1786, offers the following illuſtration of this obſcure paſſage. "Sebaſtian introduces the ſimile of water. It is taken up by Antonio, who ſays he will teach his ſtagnant water to flow. '— It has already learned to ebb,' ſays Sebaſtian. To which Antonio replies, '*O if you but knew how much even that metaphor, which you uſe in jeſt, encourages to the deſign which I hint at; how in ſtripping the words of their common meaning, and uſing them figuratively, you adapt them to your own ſituation!*'" Steevens.

[5] —*this lord of weak remembrance,*] This lord, who, being now in his dotage, has outlived his faculty of remembering; and who, once laid in the ground, ſhall be as little remembered himſelf, as he can now remember other things. Johnson.

[6] ——— *hath here almoſt perſuaded*
(For he's a ſpirit of perſuaſion, only
Profeſſes to perſuade) *the king his ſon's alive;*
'Tis as impoſſible that he's undrown'd,
As he, that ſleeps here, ſwims.] Of this entangled ſentence I

Seb. I have no hope
That he's undrown'd.

can draw no ſenſe from the preſent reading, and therefore imagine that the author gave it thus:

For he, *a ſpirit of perſuaſion, only*
Profeſſes to perſuade the king, his ſon's alive;

Of which the meaning may be either, that *he alone, who is a ſpirit of perſuaſion, profeſſes to perſuade the king*; or that, *He only profeſſes to perſuade*, that is, *without being ſo perſuaded himſelf, he makes a ſhow of perſuading the king*. Johnson.

The meaning may be—He is a mere rhetorician, one who profeſſes the art of perſuaſion, and nothing elſe; *i. e.* he profeſſes to perſuade another to believe that of which he himſelf is not convinced; he is content to be plauſible, and has no further aim. So (as Mr. Malone obſerves) in *Troilus and Creſſida:* "—why he'll anſwer nobody, he *profeſſes* not anſwering." Steevens.

The obſcurity of this paſſage ariſes from a miſconception of the word *he's*, which is not an abbreviation of *he is*, but of *he has*; and partly from the omiſſion of the pronoun *who*, before the word *profeſſes*, by a common poetical ellipſis. Supply that deficiency, and the ſentence will run thus:—

" Although this lord of weak remembrance
" ——hath here almoſt perſuaded
" For *he has* a ſpirit of perſuaſion, *who*, only
" Profeſſes to perſuade, the king his ſon's alive;"—

And the meaning is clearly this.—This old lord, though a mere dotard, has almoſt perſuaded the king that his ſon is alive; for he is ſo willing to believe it, that any man who undertakes to perſuade him of it, has the powers of perſuaſion, and ſucceeds in the attempt.

We find a ſimilar expreſſion in the Firſt Part of *Henry IV*. When Poins undertakes to engage the Prince to make one of the party to Gads-hill, Falſtaff ſays,

" Well! may'ſt thou *have the ſpirit of perſuaſion*, and he the ears of profiting! that what thou ſpeakeſt may move, and what he hears may be believed!" M. Mason.

The light Mr. M. Maſon's conjecture has thrown on this paſſage, I think, enables me to diſcover and remedy the defect in it.

I cannot help regarding the words—" *profeſſes to perſuade*"—as a mere gloſs or paraphraſe on " —*he has a ſpirit of perſuaſion.*" This explanatory ſentence, being written in the margin of an actor's part, or playhouſe copy, was afterwards injudiciouſly incorporated

Ant. O, out of that no hope,
What great hope have you! no hope, that way, is
Another way ſo high an hope, that even
Ambition cannot pierce a wink beyond,[7]
But doubts diſcovery there. Will you grant, with me,
That Ferdinand is drown'd?

with our author's text. Read the paſſage (as it now ſtands in the text,) without theſe words, and nothing is wanting to its ſenſe or metre.

On the contrary, the inſertion of the words I have excluded, by lengthening the parentheſis, obſcures the meaning of the ſpeaker, and, at the ſame time, produces redundancy of meaſure.

Irregularity of metre ought always to excite ſuſpicions of omiſſion or interpolation. Where ſomewhat has been omitted, through chance or deſign, a line is occaſionally formed by the junction of hemiſtichs previouſly unfitted to each other. Such a line will naturally exceed the eſtabliſhed proportion of feet; and when marginal obſervations are crept into the text, they will have juſt ſuch aukward effects as I conceive to have been produced by one of them in the preſent inſtance.

"Perhaps (ſays that excellent ſcholar and perſpicacious critic Mr. *Porſon*, in his 6th Letter to Archdeacon *Travis*) you think it an affected and abſurd idea that a marginal note can ever creep into the text: yet I hope you are not ſo ignorant as not to know that this has actually happened, not merely in *hundreds* or *thouſands*, but in *millions* of places," &c. &c.—

"From this known propenſity of tranſcribers to turn every thing into the text which they found written in the margin of their MSS. or between the lines, ſo many interpolations have proceeded, that at preſent the ſureſt canon of criticiſm is, *Præferatur lectio brevior.*" p. 149. 150.

Though I once expreſſed a different opinion, I am now well convinced that the metre of Shakſpeare's plays had originally no other irregularity than was occaſioned by an accidental uſe of hemiſtichs. When we find the ſmootheſt ſeries of lines among our earlieſt dramatic writers (who could fairly boaſt of no other requiſites for poetry) are we to expect leſs poliſhed verſification from Shakſpeare? Steevens.

[7] ——*a wink beyond,*] That this is the utmoſt extent of the proſpect of ambition, the point where the eye can paſs no farther, and where objects loſe their diſtinctneſs, ſo that what is there diſcovered is faint, obſcure, and doubtful. Johnson.

Seb. He's gone.

Ant. Then, tell me,
Who's the next heir of Naples?

Seb. Claribel.

Ant. She that is queen of Tunis; ſhe that dwells
Ten leagues beyond man's life;[8] ſhe that from Naples
Can have no note,[9] unleſs the ſun were poſt,
(The man i' the moon's too ſlow,) till new-born chins
Be rough and razorable; ſhe, from whom[2]
We were all ſea-ſwallow'd, though ſome caſt again;[3]
And, by that, deſtin'd[4] to perform an act,
Whereof what's paſt is prologue; what to come,

[8] —*beyond man's life*;] i. e. at a greater diſtance than the life of man is long enough to reach. Steevens.

[9] —*ſhe that from Naples*
Can have no note, &c.] *Note* (as Mr. Malone obſerves) is *notice*, or *information*.

Shakſpeare's great ignorance of geography is not more conſpicuous in any inſtance than in this, where he ſuppoſes Tunis and Naples to have been at ſuch an immeaſurable diſtance from each other. He may, however, be countenanced by *Apollonius Rhodius*, who ſays, that both the *Rhone* and *Po* meet in one, and diſcharge themſelves into the gulph of *Venice*; and by *Æſchylus*, who has placed the river *Eridanus* in *Spain*. Steevens.

[2] —*ſhe, from whom*—] i. e. in coming from whom. The old copy has—ſhe *that* from, &c. which cannot be right. The compoſitor's eye probably glanced on a preceding line, "*ſhe that* from Naples—." The emendation was made by Mr. Rowe. Malone.

[3] ——*though ſome* caſt *again*;] *Caſt* is here uſed in the ſame ſenſe as in *Macbeth*, Act II. ſc. iii: "— though he took my legs from me, I made a ſhift to *caſt* him." Steevens.

[4] *And, by that*, deſtin'd—] It is a common plea of wickedneſs to call temptation deſtiny. Johnson.

The late Dr. Muſgrave very reaſonably propoſed to ſubſtitute—deſtin'*d* for—deſtin*y*. As the conſtruction of the paſſage is made eaſier by this ſlight change, I have adopted it. Steevens.

In yours and my diſcharge.[5]

Seb. What ſtuff is this?—How ſay you?
'Tis true, my brother's daughter's queen of Tunis;
So is ſhe heir of Naples; 'twixt which regions
There is ſome ſpace.

Ant. A ſpace whoſe every cubit
Seems to cry out, *How ſhall that Claribel*
Meaſure us back to Naples?—Keep in Tunis,[6]
And let Sebaſtian wake!—Say, this were death
That now hath ſeiz'd them; why, they were no worſe
Than now they are: There be, that can rule Naples,
As well as he that ſleeps; lords, that can prate
As amply, and unneceſſarily,
As this Gonzalo; I myſelf could make
A chough[7] of as deep chat. O, that you bore
The mind that I do! what a ſleep were this
For your advancement! Do you underſtand me?

Seb. Methinks, I do.

Ant. And how does your content
Tender your own good fortune?

Seb. I remember,
You did ſupplant your brother Proſpero.

Ant. True:

[5] *In yours and my diſcharge.*] *i. e.* depends on what you and I are to perform. Steevens.

[6] ——keep *in Tunis,*] There is in this paſſage a propriety loſt, which a ſlight alteration will reſtore:

" ——Sleep *in Tunis,*
" *And let Sebaſtian wake!*" Johnson.

The old reading is ſufficiently explicable. *Claribel* (ſays he) *keep where thou art, and allow Sebaſtian time to awaken thoſe ſenſes by the help of which he may perceive the advantage which now preſents itſelf.* Steevens.

[7] *A chough*—] Is a bird of the jack-daw kind. Steevens.

And, look, how well my garments ſit upon me;
Much feater than before: My brother's ſervants
Were then my fellows, now they are my men.

Seb. But, for your conſcience—

Ant. Ay, Sir; where lies that? if it were a kybe,
'Twould put me to my ſlipper; But I feel not
This deity in my boſom: twenty conſciences,
That ſtand 'twixt me and Milan, candy'd be they,
And melt, ere they moleſt![8] Here lies your brother,
No better than the earth he lies upon,[9]
If he were that which now he's like; whom I,
With this obedient ſteel, three inches of it,
Can lay to bed for ever:[2] whiles you, doing thus,

[8] And *melt ere they moleſt!*] I had rather read—
Would *melt ere they moleſt.*
i. e. *Twenty conſciences, ſuch as ſtand between me and my hopes, though they were congealed, would melt before they could moleſt me,* or prevent the execution of my purpoſes. Johnson.
Let twenty conſciences be firſt congealed, and then diſſolved, ere they moleſt me, or prevent me from executing my purpoſes. Malone.
If the interpretation of Johnſon and Malone is juſt, *and* is certainly as intelligible as *or*; but I can ſee no reaſonable meaning in this interpretation. It amounts to nothing more as thus interpreted, than *My conſcience muſt melt and become ſofter than it is before it moleſts me*; which is an inſipidity unworthy of the Poet. I would read "Candy'd be they, *or* melt;" and the expreſſion then has ſpirit and propriety. *Had I twenty conſciences*, ſays Antonio, *they might be hot or cold for me; they ſhould not give me the ſmalleſt trouble.*—*Edinburgh Magazine*, Nov. 1786. Steevens.

[9] *No better than the earth he lies upon,*] So, in *Julius Cæſar:*
"——at Pompey's baſis lies along,
"*No worthier than the duſt.*" Steevens.

[2] *If he were that which now he's like; whom I,*
With this obedient ſteel, three inches of it,
Can lay to bed, &c.] The old copy reads—
"If he were that which now he's like, *that's dead*;
"Whom I with this obedient ſteel, three inches of it,
"Can lay to bed," &c.

To the perpetual wink for aye[2] might put
This ancient morſel,[3] this ſir Prudence, who
Should not upbraid our courſe. For all the reſt,
They'll take ſuggeſtion, as a cat laps milk;[4]
They'll tell the clock to any buſineſs that
We ſay befits the hour.

Seb. Thy caſe, dear friend,
Shall be my precedent; as thou got'ſt Milan,
I'll come by Naples. Draw thy ſword: one ſtroke
Shall free thee from the tribute which thou pay'ſt;
And I the king ſhall love thee.

Ant. Draw together:
And when I rear my hand, do you the like
To fall it on Gonzalo.

Seb. O, but one word.

[*They converſe apart.*

Muſick. Re-enter Ariel, *inviſible.*

Ari. My maſter through his art foreſees the danger
That theſe, his friends, are in; and ſends me forth,

The words—"that's dead" (as Dr. Farmer obſerves to me) are evidently a gloſs, or marginal note, which had found its way into the text. Such a ſupplement is uſeleſs to the ſpeaker's meaning, and one of the verſes becomes redundant by its inſertion. Steevens.

[2] ——*for* aye——] i. e. for ever. So, in *K. Lear:*

"——I am come
"To bid my king and maſter *aye* good night." Steevens.

[3] *This ancient* morſel,] For *morſel* Dr. Warburton reads—*ancient moral*, very elegantly and judiciouſly; yet I know not whether the author might not write *morſel*, as we ſay a *piece of a man*. Johnson.

So, in *Meaſure for Meaſure:*

"How doth my dear *morſel*, thy miſtreſs?" Steevens.

[4] ——*take* ſuggeſtion,] i. e. Receive any hint of villainy. Johnson.

(For elſe his project dies,) to keep them living.[5]

[*Sings in* GONZALO'S *ear.*

They'll take ſuggeſtion, *as a cat laps milk*;] That is, will adopt, and bear witneſs to, any tale you ſhall invent; you may ſuborn them as evidences to clear you from all ſuſpicion of having murthered the king. A ſimilar ſignification occurs in *The Two Gentleman of Verona:*

" Love bad me ſwear, and love bids me forſwear:
" O ſweet *ſuggeſting* love, if thou haſt ſinn'd,
" Teach me, thy tempted ſubject, to excuſe it." HENLEY.

[5] —*to keep* them *living*.] By *them*, as the text now ſtands, Gonzalo and Alonſo muſt be underſtood. Dr. Johnſon objects very juſtly to this paſſage. " As it ſtands, ſays he, at preſent, the ſenſe is this. He ſees *your* danger, and will therefore ſave *them*." He therefore would read—" That *theſe* his friends are in."

The confuſion has, I think, ariſen from the omiſſion of a ſingle letter. Our author, I believe, wrote—

" ——— and ſends me forth,
" For elſe his projects dies, to keep them living."

i. e. he has ſent me forth, to keep his projects alive, which elſe would be deſtroyed by the murder of his friend Gonzalo.—The oppoſition between the life and death of a project appears to me much in Shakſpeare's manner. So, in *Much ado about nothing:* " What *life* is in that, to be the *death* of this marriage?"—The plural noun joined to a verb in the ſingular number, is to be met with in almoſt every page of the firſt folio. So, to confine myſelf to the play before us, edit. 1623:

" My old *bones akes*."

Again, *ibid:*

" —— At this hour
" *Lies* at my mercy all my *enemies*."

Again, *ibid:*

" His *tears runs* down his beard—."

Again:

" What *cares* theſe *roarers* for the name of king."

It was the common language of the time; and ought to be corrected, as indeed it generally has been in the modern editions of our author, by changing the number of the verb. Thus, in the preſent inſtance we ſhould read—For elſe his projects *die*, &c. MALONE.

I have received Dr. Johnſon's amendment. Ariel, finding that Proſpero was equally ſolicitous for the preſervation of Alonſo and Gonzalo, very naturally ſtyles them both his *friends*, without adverting to the guilt of the former. Toward the ſucceſs of Proſpero's deſign, their lives were alike neceſſary.

While you here do ſnoring lie,
Open-ey'd conſpiracy
His time doth take:
If of life you keep a care,
Shake off ſlumber, and beware:
Awake! awake!

Ant. Then let us both be ſudden.

Gon. Now, good angels, preſerve the king!
[*They wake.*

Alon. Why, how now, ho! awake! Why are you drawn?[6]
Wherefore this ghaſtly looking?

Gon. What's the matter?

Seb. Whiles we ſtood here ſecuring your repoſe,
Even now, we heard a hollow burſt of bellowing
Like bulls, or rather lions; did it not wake you?
It ſtruck mine ear moſt terribly.

Alon. I heard nothing.

Ant. O, 'twas a din to fright a monſter's ear;
To make an earthquake! ſure, it was the roar
Of a whole herd of lions.

Alon. Heard you this, Gonzalo?

Gon. Upon mine honour, ſir, I heard a humming,
And that a ſtrange one too, which did awake me:

Mr. Henley ſays that "By *them* are meant *Sebaſtian* and *Antonio*. The project of Proſpero, which depended upon Ariel's *keeping them alive*, may be ſeen, Act III."

The ſong of Ariel, however, ſufficiently points out which were the immediate objects of his protection. He cannot be ſuppoſed to have any reference to what happens in the laſt ſcene of the next Act.
STEEVENS.

[6] —— *drawn?*] Having your ſwords drawn. So, in *Romeo and Juliet*:

"What, art thou *drawn* among theſe heartleſs hinds?"
JOHNSON.

I ſhak'd you, ſir, and cry'd; as mine eyes open'd,
I ſaw their weapons drawn:—there was a noiſe,
That's verity: 'Beſt ſtand upon our guard;[7]
Or that we quit this place: let's draw our weapons.

Alon. Lead off this ground; and let's make further ſearch
For my poor ſon.

Gon. Heavens keep him from theſe beaſts!
For he is, ſure, i'the iſland.

Alon. Lead away.

Ari. Proſpero my lord ſhall know what I have done: [*Aſide.*
So, king, go ſafely on to ſeek thy ſon. [*Exeunt.*

SCENE II.

Another part of the iſland.

Enter Caliban, *with a burden of wood.*

A noiſe of thunder heard.

Cal. All the infections that the ſun ſucks up
From bogs, fens, flats, on Proſper fall, and make him
By inch-meal a diſeaſe! His ſpirits hear me,
And yet I needs muſt curſe. But they'll nor pinch,
Fright me with urchin ſhows, pitch me i' the mire,

[7] *That's* verity: *'Beſt ſtand upon our guard*;] The old copy reads—

"That's *verily: 'Tis* beſt *we* ſtand upon our guard." Mr. Pope very properly changed *verily* to *verity:* and as the verſe would be too long by a foot, if the words *'tis* and *we* were retained, I have diſcarded them in favour of an elliptical phraſe which occurs in our ancient comedies, as well as in our author's *Cymbeline*, Act III. ſc. iii: "Beſt draw my ſword;" i. e. *it were* beſt to draw it.

Steevens.

Nor lead me, like a fire-brand, in the dark
Out of my way, unleſs he bid them; but
For every trifle are they ſet upon me:
Sometime like apes, that moe[7] and chatter at me,
And after, bite me; then like hedge-hogs, which
Lie tumbling in my bare-foot way, and mount
Their pricks[8] at my foot-fall; ſometime am I
All wound with adders,[9] who, with cloven tongues,
Do hiſs me into madneſs:—Lo! now! lo!

Enter TRINCULO.

Here comes a ſpirit of his; and to torment me,
For bringing wood in ſlowly: I'll fall flat;
Perchance, he will not mind me.

TRIN. Here's neither buſh nor ſhrub, to bear off any weather at all, and another ſtorm brewing; I hear it ſing i' the wind: yond' ſame black cloud, yond' huge one, looks like a foul bumbard[2] that

[7] ——*that* moe, &c.] i. e. make mouths. So, in the old verſion of the Pſalms:

"——making *moes* at me."

Again, in the Myſtery of *Candlemas-Day*, 1512:

"And make them to lye and *mowe* like an *ape*."

Again, in *Sidney's Arcadia*, Book III:

"*Ape* great thing gave, though he did *mowing* ſtand,
"The inſtrument of inſtruments, the hand." STEEVENS.

So, in Naſhe's *Apologie of Pierce Pennileſs*, 1593:

"—found nobody at home but an *ape*, that ſate in the porch and made mops and *mows* at him." MALONE.

[8] *Their* pricks——] i. e. prickles. STEEVENS.

[9] ——wound *with adders*,] Enwrapped by adders *wound* or twiſted about me. JOHNSON.

[2] —*looks like a foul* bumbard—] This term again occurs in *The Firſt Part of Henry IV.* "—that ſwoln parcel of dropſies, that huge *bumbard* of ſack—" And again, in *Henry VIII.* "And here you lie baiting of *bumbards*, when ye ſhould do ſervice." By theſe ſeveral paſſages, 'tis plain, the word meant a large veſſel for holding drink, as well as the piece of ordnance ſo called. THEOBALD.

would ſhed his liquor. If it ſhould thunder, as it did before, I know not where to hide my head: yond' ſame cloud cannot chooſe but fall by pailfuls.—What have we here? a man or a fiſh? Dead or alive? A fiſh: he ſmells like a fiſh; a very ancient and fiſh-like ſmell; a kind of, not of the neweſt, Poor-John. A ſtrange fiſh! Were I in England now (as once I was), and had but this fiſh painted,[3] not a holiday fool there but would give a piece of ſilver: there would this monſter

Ben Jonſon, in his *Maſque of Augurs*, confirms the conjecture of Theobald.—" The poor cattle yonder are paſſing away the time with a cheat loaf, and a *bumbard* of broken beer."

So, again in *The Martyr'd Soldier*, by Shirley, 1638:

" His boots as wide as the black-jacks,
" Or *bumbards*, toſs'd by the king's guards."

And it appears from a paſſage in Ben Jonſon's *Maſque of Love Reſtor'd*, that a *bombard-man* was one who carried about proviſions. " I am to deliver into the buttery ſo many firkins of *aurum potabile*, as it delivers out *bombards* of bouge," &c.

Again, in Decket's *Match me in London*, 1631:

" You are aſcended up to what you are, from the black-jack to the *bumbard* diſtillation." STEEVENS.

Mr. Upton would read—a *full* bumbard. See a note on—" I thank the Gods, I am *foul*;" *As you like it*, Act III. ſc. iii.

MALONE.

[3] —*this fiſh painted*,] To exhibit fiſhes, either real or imaginary, was very common about the time of our author. So, in Jaſper Maine's comedy of the *City Match:*

" Enter Bright, &c. hanging out the picture of a *ſtrange fiſh*."
" —— This is the fifth *fiſh* now
" That he hath ſhewn thus."

It appears, from the books at Stationers' Hall, that in 1604 was publiſhed, " A ſtrange reporte of a monſtrous *fiſh*, that appeared in the form of a woman from her waiſt upward, ſeene in the ſea."

So likewiſe in Churchyard's *Prayſe and Reporte of Maiſter Martyne Forboiſher's Voyage to Meta Incognita*, &c. bl. l. 12mo. 1578: " And marchyng backe, they found a *ſtraunge Fiſh* dead, that had been caſte from the ſea on the ſhore, who had a boane in his head like an Unicorne, whiche they brought awaye and preſented to our Prince, when thei came home." STEEVENS.

make a man;[4] any ſtrange beaſt there makes a man: when they will not give a doit to relieve a lame beggar, they will lay out ten to ſee a dead Indian.[5] Legg'd like a man! and his fins like arms! Warm, o' my troth! I do now let looſe my opinion,[6] hold it no longer; this is no fiſh, but an iſlander, that hath lately ſuffer'd by a thunder-bolt. [*Thunder.*] Alas! the ſtorm is come again: my beſt way is to creep under his gaberdine;[7] there is no

4 —make *a man*;] That is, make a man's fortune. So, in *A Midſummer Night's Dream*: "—we are all *made men*." JOHNSON.

Again, in *Ram-alley*, or *Merry Tricks*, 1611:

" ——— She's a wench
" Was born to *make* us all." STEEVENS.

5 —— *a dead* Indian.] In a ſubſequent ſpeech of Stephano, we have: "—ſavages and *men of Inde*;" in *Love's Labour's Loſt*, "—a rude and ſavage *man of Inde*;" and in *K. Henry VIII.* the porter aſks the mob, if they think "ſome ſtrange *Indian*, &c. is come to court." Perhaps all theſe paſſages allude to the Indians brought home by Sir Martin Frobiſher.

Queen Elizabeth's original inſtructions to him (MS. now before me) "concerning his voyage to Cathaia," &c. contain the following article:

"You ſhall not bring aboue iii or iiii perſons of that countrey, the which ſhall be of diuers ages, and ſhall be taken in ſuch ſort as you may beſt avoyde offence of that people."

In the year 1577, "A deſcription of the portrayture and ſhape of thoſe ſtrange kinde of people which the wurthie Mr. Martin Fourboſier brought into England in A°. 1576," was entered on the books of the Stationers' Company.

By Frobiſher's *Firſt Voyage for the Diſcoverie of Cataya*, bl. l. 4to. 1578, the fate of the firſt ſavage taken by him is aſcertained.—"Whereupon when he founde himſelf in captiuitie, for very choller and diſdain he bit his tong in twaine within his mouth: notwithſtanding, he died not thereof, but *liued untill he came in Englande*, and *then he died of colde* which he had taken at ſea."

STEEVENS.

6 —— let looſe *my opinion*, &c.] So, in *Love's Labour's Loſt*:

" —— Now you will be my purgation, and *let me looſe*."

STEEVENS.

7 —— *his* gaberdine;] A *gaberdine* is properly the coarſe frock

other ſhelter hereabout: Miſery acquaints a man with ſtrange bedfellows: I will here ſhroud, till the dregs of the ſtorm be paſt.

Enter STEPHANO, *ſinging; a bottle in his hand.*

STE. *I ſhall no more to ſea, to ſea,*
Here ſhall I dye a-ſhore;—

This is a very ſcurvy tune to ſing at a man's funeral: Well, here's my comfort. [*Drinks.*

The maſter, the ſwabber, the boatſwain, and I,
The gunner, and his mate,
Lov'd Mall, Meg, and Marian, and Margery,
But none of us car'd for Kate:
For ſhe had a tongue with a tang,
Would cry to a ſailor, Go, hang:
She lov'd not the ſavour of tar nor of pitch,
Yet a tailor might ſcratch her where-e'er ſhe did itch:
Then to ſea, boys, and let her go hang.

This is a ſcurvy tune too: But here's my comfort. [*Drinks.*

CAL. Do not torment me: O!

STE. What's the matter? Have we devils here? Do you put tricks upon us with ſavages, and men of Inde? Ha! I have not 'ſcap'd drowning, to be afeard now of your four legs; for it hath been ſaid,

or outward garment of a peaſant. Spaniſh *Gaberdina*. So, in *Look about you*, 1600:

"I'll conjure his *gaberdine*."

The *gaberdine* is ſtill worn by the peaſants in Suſſex. STEEVENS.

It here however means, I believe, a looſe felt cloak. Minſheu in his DICT. 1617, calls it "a rough Iriſh mantle, or horſeman's coat. *Gaban*, Span. and Fr.—Læna, i. e. veſtis quæ ſuper cætera veſtimenta imponebatur." See alſo Cotgrave's DICT. in v. *gaban*, and *galleverdine*. MALONE.

As proper a man as ever went on four legs, cannot make him give ground: and it ſhall be ſaid ſo again, while Stephano breathes at noſtrils.

Cal. The ſpirit torments me: O!

Ste. This is ſome monſter of the iſle, with four legs; who hath got, as I take it, an ague: Where the devil ſhould he learn our language? I will give him ſome relief, if it be but for that: If I can recover him, and keep him tame, and get to Naples with him, he's a preſent for any emperor that ever trod on neat's-leather.

Cal. Do not torment me, pr'ythee;
I'll bring my wood home faſter.

Ste. He's in his fit now; and does not talk after the wiſeſt. He ſhall taſte of my bottle: if he have never drunk wine afore, it will go near to remove his fit: if I can recover him, and keep him tame, I will not take too much [8] for him; he ſhall pay for him that hath him, and that ſoundly.

Cal. Thou doſt me yet but little hurt; thou wilt Anon, I know it by thy trembling: [9]

[8] —too much—] *Too much* means, *any ſum, ever ſo much.* So, in the *Letters from the Paſton Family*, Vol. II. p. 219: "And ye be beholdyng unto my Lady for hyr good wurde, for ſche hath never preyſyd yowe *to much.*" i. e. though ſhe has praiſed you much, her praiſe is not above your merit.

It has, however, been obſerved to me, that when the vulgar mean to aſk an extravagant price for any thing, they ſay, with a laugh, I won't make him pay twice for it. This ſenſe ſufficiently accommodates itſelf to Trinculo's expreſſion. Mr. M. Maſon explains the paſſage differently.—"I will not take for him even more than he is worth." Steevens.

I think the meaning is, Let me take what ſum I will, however great, *I ſhall not take too much for him:* it is impoſſible for me to ſell him too dear. Malone.

[9] ——*I know it by thy* trembling:] This *tremor* is always

Now Proſper works upon thee.

Ste. Come on your ways; open your mouth; here is that which will give language to you, cat;[2] open your mouth: this will ſhake your ſhaking, I can tell you, and that ſoundly: you cannot tell who's your friend; open your chaps again.

Trin. I ſhould know that voice: It ſhould be—But he is drown'd; and theſe are devils: O! defend me!—

Ste. Four legs, and two voices; a moſt delicate monſter! His forward voice[3] now is to ſpeak well of his friend; his backward voice is to utter foul ſpeeches, and to detract. If all the wine in my bottle will recover him, I will help his ague: Come,——Amen![4] I will pour ſome in thy other mouth.

Trin. Stephano,—

Ste. Doth thy other mouth call me? Mercy! mercy! This is a devil, and no monſter: I will leave him; I have no long ſpoon.[5]

repreſented as the effect of being poſſeſs'd by the devil. So, in the *Comedy of Errors:*

" Mark how he *trembles* in his extacy!" Steevens.

[2] ——*cat*;] Alluding to an old proverb, that *good liquor will make a cat ſpeak.* Steevens.

[3] *His forward voice*, &c.] The perſon of Fame was anciently deſcribed in this manner. So, in *Penelope's Web*, by Greene, 1601: " Fame hath two faces, readie as well to back-bite as to flatter." Steevens.

[4] ——*Amen!*] Means, ſtop your draught: come to a concluſion. *I will pour ſome*, &c. Steevens.

[5] *I have no long ſpoon.*] Alluding to the proverb, *A long ſpoon to eat with the devil.* Steevens.

See *Comedy of Errors*, Act IV. ſc. iii. and Chaucer's *Squier's Tale*, 10916 of the late edit.

" Therefore behoveth him a full long ſpone,
" That ſhall ete with a fend."—— Tyrwhitt.

Trin. Stephano!—if thou beeſt Stephano, touch me, and ſpeak to me; for I am Trinculo;—be not afeard,—thy good friend Trinculo.

Ste. If thou beeſt Trinculo, come forth; I'll pull thee by the leſſer legs: if any be Trinculo's legs, theſe are they. Thou art very Trinculo, indeed: How cam'ſt thou to be the ſiege of this moon-calf?[6] Can he vent Trinculos?

Trin. I took him to be kill'd with a thunder-ſtroke:—But art thou not drown'd, Stephano? I hope now, thou art not drown'd. Is the ſtorm over-blown? I hid me under the dead moon-calf's gaberdine, for fear of the ſtorm: And art thou living, Stephano? O Stephano, two Neapolitans 'ſcap'd!

Ste. Pr'ythee, do not turn me about; my ſtomach is not conſtant.

Cal. Theſe be fine things, an if they be not ſprites.
That's a brave god, and bears celeſtial liquor:
I will kneel to him.

Ste. How did'ſt thou 'ſcape? How cam'ſt thou hither? ſwear by this bottle, how thou cam'ſt hither. I eſcap'd upon a butt of ſack, which the ſailors heav'd over-board, by this bottle! which I made of the bark of a tree, with mine own hands, ſince I was caſt a-ſhore.

[6] —*to be the* ſiege *of this* moon-calf?] *Siege* ſignifies *ſtool* in every ſenſe of the word, and is here uſed in the dirtieſt.

So, in Holinſhed, p. 705: "In this yeare alſo, a houſe on London-bridge, called the common *ſiege*, or privie, fell downe into the Thames."

A *moon-calf* is an inanimate ſhapeleſs maſs, ſuppoſed by Pliny to be engendered of woman only. See his Nat. Hiſt. b. x. ch. 64.
STEEVENS.

Cal. I'll ſwear, upon that bottle, to be thy
True ſubject; for the liquor is not earthly.

Ste. Here; ſwear then how thou eſcap'dſt.[6]

Trin. Swam a-ſhore, man, like a duck; I can ſwim[7] like a duck, I'll be ſworn.

Ste. Here, kiſs the book: Though thou canſt ſwim like a duck, thou art made like a gooſe.

Trin. O Stephano, haſt any more of this?

Ste. The whole butt, man; my cellar is in a rock by the ſea-ſide, where my wine is hid. How now, moon-calf? how does thine ague?

Cal. Haſt thou not dropp'd from heaven?[8]

Ste. Out o' the moon, I do aſſure thee: I was the man in the moon, when time was.

Cal. I have ſeen thee in her, and I do adore
thee:
My miſtreſs ſhew'd me thee, thy dog, and buſh.[9]

[6] Cal. *I'll ſwear, upon that bottle, to be thy*
True ſubject, &c.
Ste. *Here; ſwear then how thou eſcap'dſt.*] The paſſage ſhould probably be printed thus:
Ste. [to *Cal.*] Here, ſwear then. [to *Trin.*] How eſcap'dſt thou?
The ſpeaker would naturally take notice of Caliban's proffered allegiance. Beſides, he bids Trinculo kiſs the book after he has anſwered the queſtion; a ſufficient proof of the rectitude of the propoſed arrangement. RITSON.

[7] I *can ſwim*—] I believe Trinculo is ſpeaking of Caliban, and that we ſhould read—"*'a* can ſwim," &c. See the next ſpeech. MALONE.

[8] *Haſt thou not dropp'd from heaven?*] The new-diſcovered Indians of the iſland of St. Salvador, aſked, by ſigns, whether Columbus and his companions *were not come down from heaven.*
TOLLET.

[9] *My miſtreſs ſhew'd me thee, thy dog, and buſh.*] The old copy, which exhibits this and ſeveral preceding ſpeeches of Caliban as

Ste. Come, ſwear to that; kiſs the book: I will furniſh it anon with new contents: ſwear.

Trin. By this good light, this is a very ſhallow monſter:—I afeard of him?—a very weak monſter:[2]—The man i' the moon?—a moſt poor credulous monſter:—Well drawn, monſter, in good ſooth.

Cal. I'll ſhew thee every fertile inch o' the iſland;
And kiſs thy foot: I pr'ythee, be my god.[3]

Trin. By this light, a moſt perfidious and drunken monſter; when his god's aſleep, he'll rob his bottle.

Cal. I'll kiſs thy foot: I'll ſwear myſelf thy ſubject.

Ste. Come on then; down, and ſwear.

Trin. I ſhall laugh myſelf to death at this puppy-headed monſter: A moſt ſcurvy monſter! I could find in my heart to beat him,—

Ste. Come, kiſs.

Trin. —but that the poor monſter's in drink: An abominable monſter!

Cal. I'll ſhew thee the beſt ſprings; I'll pluck thee berries;

---

proſe (though it be apparent they were deſigned for verſe,) reads—
" My miſtreſs ſhew'd me thee, *and* thy dog and *thy* buſh." Let the editor who laments the loſs of the words—*and* and *thy*, compoſe their elegy. STEEVENS.

[2] *I* afeard *of him?—a very weak monſter*, &c.] It is to be obſerved, that Trinculo the ſpeaker is not charged with being afraid; but it was his conſciouſneſs that he was ſo that drew this brag from him. This is nature. WARBURTON.

[3] *And kiſs thy foot: I pr'ythee be my god.*] The old copy redundantly reads:
" And *I will* kiſs thy foot," &c. RITSON.

I'll fiſh for thee, and get thee wood enough.
A plague upon the tyrant that I ſerve!
I'll bear him no more ſticks, but follow thee,
Thou wond'rous man.

Trin. A moſt ridiculous monſter; to make a wonder of a poor drunkard.

Cal. I pry'thee, let me bring thee where crabs grow;
And I with my long nails will dig thee pig-nuts;
Shew thee a jay's neſt, and inſtruct thee how
To ſnare the nimble marmozet; I'll bring thee
To cluſt'ring filberds, and ſometimes I'll get thee
Young ſea-mells [4] from the rock: Wilt thou go with me?

4 —*ſea-mells*—] This word has puzzled the commentators: Dr. Warburton reads *ſhamois*; Mr. Theobald would read any thing rather than *ſea-mells*. Mr. Holt, who wrote notes upon this play, obſerves, that limpets are in ſome places called *ſcams*, and therefore I had once ſuffered *ſcamels* to ſtand. Johnson.

Theobald had very reaſonably propoſed to read *ſea-malls*, or *ſea-mells*. An *e*, by theſe careleſs printers, was eaſily changed into a *c*, and from this accident, I believe, all the difficulty ariſes, the word having been ſpelt by the tranſcriber, *ſeamels*. *Willoughby* mentions the bird as *Theobald* has informed us. Had Mr. Holt told us in what part of England *limpets* are called *ſcams*, more regard would have been paid to his aſſertion.

I ſhould ſuppoſe, at all events, a *bird* to have been deſign'd, as *young* and *old fiſh* are taken with equal facility; but *young birds* are more eaſily ſurpriſed than *old ones*. Beſides, Caliban had already proffered to *fiſh* for Trinculo. In Cavendiſh's ſecond voyage, the ſailors eat *young gulls* at the iſle of Penguins. Steevens.

I have no doubt but Theobald's propoſed amendment ought to be received. Sir Joſeph Banks informs me, that in Willoughby's, or rather John Ray's Ornithology, p. 34, No. 3, is mentioned the common ſea mall, *Larus cinereus minor*; and that young ſea gulls have been eſteemed a delicate food in this country, we learn from Plott, who, in his Hiſtory of Staffordſhire, p. 231, gives an account of the mode of taking a ſpecies of gulls called in that country pewits, with a plate annexed, at the end of which he writes, "they being accounted a good diſh at the moſt plentiful tables." To this it

Ste. I pr'ythee now, lead the way, without any more talking.—Trinculo, the king and all our company elſe being drown'd, we will inherit here.—Here; bear my bottle. Fellow Trinculo, we'll fill him by and by again.

Cal. *Farewell maſter; farewell, farewell.*

[*Sings drunkenly.*

Trin. A howling monſter; a drunken monſter.

Cal. *No more dams I'll make for fiſh;*
Nor fetch in firing
At requiring,
Nor ſcrape trenchering,[5] *nor waſh diſh;*
'Ban 'Ban, Ca—Caliban,[6]
Has a new maſter—Get a new man.[7]
Freedom, hey-day! hey-day, freedom! freedom, hey-day, freedom!

Ste. O brave monſter! lead the way. *Exeunt.*

may be added, that Sir Robert Sibbald in his *Ancient State of the Shire of Fife*, mentions, amongſt fowls which frequent a neighbouring iſland, ſeveral ſorts of *ſea-malls*, and one in particular, the *katiewake*, a fowl of the *Larus* or *mall kind*, of the bigneſs of an ordinary pigeon, which ſome hold, ſays he, to be as ſavoury and as good meat as a partridge is. Reed.

5 *Nor ſcrape trenchering,*] In our author's time trenchers were in general uſe; and male domeſticks were ſometimes employed in cleanſing them. "I have helped (ſays Lilly in his *Hiſtory of his Life and Times*, ad an. 1620), to carry eighteen tubs of water in one morning;—all manner of drudgery I willingly performed; *ſcrape-trenchers*," &c. Malone.

6 *'Ban, 'Ban, Ca—Caliban,*] Perhaps our author remembered a ſong of Sir P. Sidney's:

"Da, da, da—Daridan."

Aſtrophel and Stella, fol. 1627. Malone.

7 —*Get a new man.*] When Caliban ſings this laſt part of his ditty, he muſt be ſuppoſed to turn his head ſcornfully toward the cell of Proſpero, whoſe ſervice he had deſerted. Steevens.

ACT III. SCENE I.

Before Proſpero's *Cell.*

Enter FERDINAND, *bearing a log.*

FER. There be ſome ſports are painful; but their labour
Delight in them ſets off:[8] ſome kinds of baſeneſs
Are nobly undergone; and moſt poor matters
Point to rich ends. This my mean taſk would be[9]

[8] *There be ſome ſports are* painful; but *their* labour
Delight *in them ſets off:*]
Molliter auſterum ſtudio fallente laborem. Hor. ſat. 2. lib. ii.
The old copy reads: "—*and* their labour," &c. STEEVENS.

We have again the ſame thought in *Macbeth:*
"The *labour* we *delight* in phyſicks *pain.*"
After "and," *at the ſame time* muſt be underſtood. Mr. Pope, unneceſſarily, reads—"*But* their labour—," which has been followed by the ſubſequent editors.

In like manner in *Coriolanus*, Act IV. the ſame change was made by him. "I am a Roman, *and* (i. e. and *yet*) my ſervices are, as you are, againſt them." Mr. Pope reads—"I am a Roman, *but* my ſervices," &c. MALONE.

I prefer Mr. Pope's emendation, which is juſtified by the following paſſage in the ſame ſpeech:
"——This my mean taſk would be
"As heavy to me as 'tis odious; *but*
"The miſtreſs that I ſerve," &c.
It is ſurely better to change a ſingle word, than to countenance one corruption by another, or ſuppoſe that four words, neceſſary to produce ſenſe, were left to be underſtood. STEEVENS.

[9] *This my mean taſk* would be—] The metre of this line is defective in the old copy, by the words *would be* being transferred to the next line. Our author and his contemporaries generally uſe *odious* as a triſyllable. MALONE.

Mr. Malone prints the paſſage as follows:
"——*This my mean taſk would be*
"*As heavy to me, as odious*; *but*—"
The word *odious*, as he obſerves, is ſometimes uſed as a triſylla-

As heavy to me, as 'tis odious; but
The miſtreſs, which I ſerve, quickens what's dead,
And makes my labours pleaſures: O, ſhe is
Ten times more gentle, than her father's crabbed;
And he's compos'd of harſhneſs. I muſt remove
Some thouſands of theſe logs, and pile them up,
Upon a ſore injunction: My ſweet miſtreſs
Weeps when ſhe ſees me work; and ſays, ſuch baſeneſs
Had ne'er like éxecutor. I forget:[2]
But theſe ſweet thoughts do even refreſh my labours;
Moſt buſy-leſs, when I do it.[3]

Enter MIRANDA; *and* PROSPERO *at a diſtance.*

MIRA. Alas, now! pray you,
Work not ſo hard: I would, the lightning had
Burnt up thoſe logs, that you are enjoin'd to pile!
Pray, ſet it down, and reſt you: when this burns,
'Twill weep for having weary'd you: My father
Is hard at ſtudy; pray now, reſt yourſelf;
He's ſafe for theſe three hours.

ble.—Granted; but then it is *always* with the penult. *ſhort*. The metre, therefore, as regulated by him, would ſtill be defective.

By the advice of Dr. Farmer, I have ſupply'd the neceſſary monoſyllable—*'tis*; which completes the meaſure, without the ſlighteſt change of ſenſe. STEEVENS.

[2] —*I forget:*] Perhaps Ferdinand means to ſay—I forget *my taſk*; but *that is not ſurpriſing, for I am thinking on Miranda, and* theſe ſweet thoughts, &c. He may however mean, that he *forgets or thinks little of the baſeneſs of his employment*. Whichſoever be the ſenſe, *And*, or *For*, ſhould ſeem more proper in the next line, than *But*. MALONE.

[3] Moſt buſy-*leſs*, *when I do it*.] The two firſt folios read:
" *Moſt buſy* left, *when I do it*."
'Tis true this reading is corrupt; but the corruption is ſo very little removed from the truth of the text, that I cannot afford to think well of my own ſagacity for having diſcovered it.
THEOBALD.

Fer. O moſt dear miſtreſs,
The ſun will ſet, before I ſhall diſcharge
What I muſt ſtrive to do.

Mira. If you'll ſit down,
I'll bear your logs the while: Pray, give me that;
I'll carry it to the pile.

Fer. No, precious creature:
I had rather crack my ſinews, break my back,
Than you ſhould ſuch diſhonour undergo,
While I ſit lazy by.

Mira. It would become me
As well as it does you: and I ſhould do it
With much more eaſe; for my good will is to it,
And yours againſt.[4]

Pro. Poor worm! thou art infected;
This viſitation ſhews it.

Mira. You look wearily.

Fer. No, noble miſtreſs; 'tis freſh morning with me,
When you are by at night.[5] I do beſeech you,
(Chiefly, that I might ſet it in my prayers,)
What is your name?

Mira. Miranda:—O my father,
I have broke your heſt[6] to ſay ſo!

[4] *And yours againſt.*] The old copy reads—
"And yours *it is* againſt." By the advice of Dr. Farmer I have omitted the words in Italicks, as they are needleſs to the ſenſe of the paſſage, and would have rendered the hemiſtich too long to join with its ſucceſſor in making a regular verſe. STEEVENS.

[5] —*'tis freſh morning with me,*
When you are by at night.]
Tu mihi curarum requies, *tu nocte* vel atrâ
Lumen—
Tibul. Lib. iv. El. xiii. MALONE.

[6] —*heſt*—] For *behеſt*; i. e. command. So before, Act I. ſc. ii:
"Refuſing her grand *heſts*——" STEEVENS.

Fer. Admir'd Miranda!
Indeed, the top of admiration; worth
What's deareſt to the world! Full many a lady
I have ey'd with beſt regard; and many a time
The harmony of their tongues hath into bondage
Brought my too diligent ear: for ſeveral virtues
Have I lik'd ſeveral women; never any
With ſo full ſoul, but ſome defect in her
Did quarrel with the nobleſt grace ſhe ow'd,
And put it to the foil: But you, O you,
So perfect, and ſo peerleſs, are created
Of every creature's beſt.[7]

Mira. I do not know
One of my ſex; no woman's face remember,
Save, from my glaſs, mine own; nor have I ſeen
More that I may call men, than you, good friend,
And my dear father: how features are abroad,
I am ſkill-leſs of; but, by my modeſty,
(The jewel in my dower,) I would not wiſh
Any companion in the world but you;

[7] *Of every creature's beſt.*] Alluding to the picture of Venus by Apelles. Johnson.

Had Shakſpeare availed himſelf of this elegant circumſtance, he would ſcarcely have ſaid, "of every *creature's* beſt," becauſe ſuch a phraſe includes the component parts of the brute creation. Had he been thinking on the judicious ſelection made by the Grecian Artiſt, he would rather have expreſſed his meaning by "every *woman's*," or "every *beauty's* beſt." Perhaps he had only in his thoughts a fable related by Sir Philip Sidney in the third book of his *Arcadia*. The beaſts obtained permiſſion from Jupiter to make themſelves a King; and accordingly created one *of every creature's beſt*:

"Full glad they were, and tooke the naked ſprite,
"Which ſtraight the earth yclothed in his clay:
"The Lyon heart; the Ounce gave active might;
"The horſe good ſhape; the Sparrow luſt to play;
"Nightingale voice, entiſing ſongs to ſay, &c. &c.
"Thus *man* was made; thus *man* their lord became."

Steevens.

Nor can imagination form a ſhape,
Beſides yourſelf, to like of: But I prattle
Something too wildly, and my father's precepts
Therein forget.[7]

Fer. I am, in my condition,
A prince, Miranda; I do think, a king;
(I would, not ſo!) and would no more endure
This wooden ſlavery, than I would ſuffer[8]
The fleſh-fly blow my mouth.[9]—Hear my ſoul ſpeak;—
The very inſtant that I ſaw you, did
My heart fly to your ſervice; there reſides,
To make me ſlave to it; and, for your ſake,
Am I this patient log-man.

Mira. Do you love me?

Fer. O heaven, O earth, bear witneſs to this ſound,
And crown what I profeſs with kind event,
If I ſpeak true; if hollowly, invert
What beſt is boded me, to miſchief! I,

[7] *Therein forget.*] The old copy, in contempt of metre, reads—"*I* therein *do* forget." STEEVENS.

[8] —*than* I would *ſuffer*, &c.] The old copy reads—Than *to* ſuffer. The emendation is Mr. Pope's. STEEVENS.

The reading of the old copy is right, however ungrammatical. So, in *All's well that ends well*: "No more of this, Helena, go to, no more; leſt it be rather thought you affect a ſorrow, *than to have*." MALONE.

The defective metre ſhows that ſome corruption had happened in the preſent inſtance. I receive no deviations from eſtabliſhed grammar, on the ſingle authority of the folio. STEEVENS.

[9] *The fleſh-fly* blow *my mouth*.] Mr. Malone obſerves, that to *blow*, in this inſtance, ſignifies to "ſwell and inflame." But I believe he is miſtaken. To *blow*, as it ſtands in the text, means *the act of a fly by which ſhe lodges eggs in fleſh*. So, in Chapman's verſion of the Iliad:

"——I much fear, leſt with the *blows* of flies
"His braſs-inflicted wounds are fill'd—" STEEVENS.

Beyond all limit of what elſe i' the world,[2]
Do love, prize, honour you.

Mira. I am a fool,
To weep at what I am glad of.[3]

Pro. Fair encounter
Of two moſt rare affections! Heavens rain grace
On that which breeds between them!

Fer. Wherefore weep you?

Mira. At mine unworthineſs, that dare not offer
What I deſire to give; and much leſs take,
What I ſhall die to want: But this is trifling;
And all the more it ſeeks[4] to hide itſelf,
The bigger bulk it ſhews. Hence, baſhful cunning!
And prompt me, plain and holy innocence!
I am your wife,[5] if you will marry me;

[2] —*of* what elſe *i' the world,*] i. e. of *aught* elſe; of whatſoever elſe there is in the world. I once thought that we ſhould read—*aught* elſe. But the old copy is right. So, in *King Henry VI.* P. III:

" With promiſe of his ſiſter, and *what elſe,*
" To ſtrengthen and ſupport king Edward's place."

MALONE.

[3] *I am a fool,*
To weep at what I am glad of.] This is one of thoſe touches of nature that diſtinguiſh Shakſpeare from all other writers. It was neceſſary, in ſupport of the character of Miranda, to make her appear unconſcious that exceſs of ſorrow and exceſs of joy find alike their relief from tears; and as this is the firſt time that conſummate pleaſure had made any near approaches to her heart, ſhe calls ſuch a ſeeming contradictory expreſſion of it, *folly.*

The ſame thought occurs in *Romeo and Juliet:*

" Back, fooliſh tears, back, to your native ſpring!
" Your tributary drops belong to woe,
" Which you, miſtaking, offer up to joy." STEEVENS.

[4] —*it ſeeks* —] i. e. my affection ſeeks. MALONE.

[5] *I am your wife,* &c.]

Si tibi non cordi fuerant connubia noſtra,
Attamen in veſtras potuiſti ducere ſedes,
Quæ tibi jucundo famularer ſerva labore;
Candida permulcens liquidis veſtigia lymphis,
Purpureâve tuum conſternens veſte cubile.

Catul. 62. MALONE.

If not, I'll die your maid: to be your fellow[6]
You may deny me; but I'll be your ſervant,
Whether you will or no.

Fer. My miſtreſs, deareſt,
And I thus humble ever.

Mira. My huſband then?

Fer. Ay, with a heart as willing
As bondage e'er of freedom: here's my hand.

Mira. And mine, with my heart in't:[7] And now farewell,
Till half an hour hence.

Fer. A thouſand! thouſand!

[*Exeunt* Fer. *and* Mir.

Pro. So glad of this as they, I cannot be,
Who are ſurpriz'd with all;[8] but my rejoicing
At nothing can be more. I'll to my book;
For yet, ere ſupper time, muſt I perform
Much buſineſs appertaining. [*Exit.*

[6] ——*your* fellow—] i. e. companion. Steevens.

[7] ——*here's my hand.*

Miran. *And mine, with my heart in't:*] It is ſtill cuſtomary in the weſt of England, when the conditions of a bargain are agreed upon, for the parties to ratify it by joining their hands, and at the ſame time for the purchaſer to give an earneſt. To this practice the poet alludes. So, in *The Winter's Tale:*

" Ere I could make thee open thy white hand,
" And clap thyſelf my love; then didſt thou utter
" *I am your's for ever.*"

And again, in *The Two Gentlemen of Verona:*

" *Pro.* Why then we'll make exchange; here, take you this.
" *Jul.* And ſeal the bargain with a holy kiſs.
" *Pro.* Here is my hand for my true conſtancy." Henley.

[8] *So glad of this as they, I cannot be,*
Who are ſurpriz'd with all;] The ſenſe might be clearer, were we to make a ſlight tranſpoſition:

" So glad of this as they, who are ſurpriz'd
" With all, I cannot be—"

Perhaps, however, more conſonantly with ancient language, we ſhould join two of the words together, and read—

" Who are ſurpriz'd *withal.*" Steevens.

SCENE II.

Another part of the iſland.

Enter STEPHANO *and* TRINCULO; CALIBAN *following with a bottle.*

Ste. Tell not me;—when the butt is out, we will drink water; not a drop before: therefore bear up, and board 'em:[8] Servant-monſter, drink to me.

Trin. Servant-monſter? the folly of this iſland! They ſay, there's but five upon this iſle: we are three of them; if the other two be brain'd like us, the ſtate totters.[9]

Ste. Drink, ſervant-monſter, when I bid thee; thy eyes are almoſt ſet in thy head.

Trin. Where ſhould they be ſet elſe? he were a brave monſter indeed, if they were ſet in his tail.[2]

Ste. My man-monſter hath drown'd his tongue in ſack: for my part, the ſea cannot drown me: I ſwam,[3] ere I could recover the ſhore, five-and-

[8] — *bear up, and board 'em:*] A metaphor alluding to a chace ſea. SIR J. HAWKINS.

[9] — *if the other two be brain'd like us, the ſtate totters.*] We meet with a ſimilar idea in *Antony and Cleopatra:* "He bears the third part of the world."—"The third part then is drunk." STEEVENS.

[2] — *he were a brave monſter indeed, if they were ſet in his tail.*] I believe this to be an alluſion to a ſtory that is met with in *Stowe*, and other writers of the time. It ſeems in the year 1574, a whale was thrown aſhore near *Ramſgate:* "A *monſtrous fiſh* (ſays the *chronicler*) but not ſo *monſtrous* as ſome reported—for his *eyes* were in his *head*, and not in his *back*." *Summary*, 1575, p. 562. FARMER.

[3] — *I ſwam*, &c.] This play was not publiſhed till 1623. *Albumazar* made its appearance in 1614, and has a paſſage relative to

thirty leagues, off and on, by this light.—Thou ſhalt be my lieutenant, monſter, or my ſtandard.

Trin. Your lieutenant, if you liſt; he's no ſtandard.[4]

Ste. We'll not run, monſieur monſter.

Trin. Nor go neither: but you'll lie, like dogs; and yet ſay nothing neither.

Ste. Moon-calf, ſpeak once in thy life, if thou beeſt a good moon-calf.

Cal. How does thy honour? Let me lick thy ſhoe:
I'll not ſerve him, he is not valiant.

Trin. Thou lieſt, moſt ignorant monſter; I am in caſe to juſtle a conſtable: Why, thou deboſh'd fiſh thou,[5] was there ever man a coward,

the eſcape of a ſailor yet more incredible. Perhaps, in both inſtances, a ſneer was meant at the *Voyages of Ferdinando Mendez Pinto*, or the exaggerated accounts of other lying travellers:

" ——— five days I was under water; and at length
" Got up and ſpread myſelf upon a cheſt,
" Rowing with arms, and ſteering with my feet;
" And thus in five days more got land." Act III. ſc. v.

STEEVENS.

4 ——— *or my* ſtandard.

Trin. *Your lieutenant, if you liſt; he's no* ſtandard.] Meaning, he is ſo much intoxicated, as not to be able to ſtand. The quibble between *ſtandard*, an enſign, and *ſtandard*, a fruit-tree that grows without ſupport, is evident. STEEVENS.

5 — *thou* deboſh'd *fiſh thou*,] I meet with this word, which I ſuppoſe to be the ſame as *debauch'd*, in Randolph's *Jealous Lovers*, 1634:

" ——— See, your houſe be ſtor'd
" With the *deboiſheſt* roarers in this city."

Again, in *Monſieur Thomas*, 1639:

" —— ſaucy fellows,
" *Deboſh'd* and daily drunkards."

The ſubſtantive occurs in the *Partheneia Sacra*, 1633:

" — A hater of men, rather than the *deboiſhments* of their manners."

that hath drunk ſo much ſack as I to-day? Wilt thou tell a monſtrous lie, being but half a fiſh, and half a monſter?

Cal. Lo, how he mocks me! wilt thou let him, my lord?

Trin. Lord, quoth he!—that a monſter ſhould be ſuch a natural!

Cal. Lo, lo, again! bite him to death, I pr'ythee.

Ste. Trinculo, keep a good tongue in your head; if you prove a mutineer, the next tree—The poor monſter's my ſubject, and he ſhall not ſuffer indignity.

Cal. I thank my noble lord. Wilt thou be pleas'd
To hearken once again the ſuit I made thee?[6]

Ste. Marry will I: kneel, and repeat it; I will ſtand, and ſo ſhall Trinculo.

Enter Ariel, *inviſible.*

Cal. As I told thee
Before, I am ſubject to a tyrant;[7]

When the word was firſt adopted from the French language, it appears to have been ſpelt according to the pronunciation, and therefore wrongly; but ever ſince it has been ſpelt right, it has been uttered with equal impropriety. Steevens.

[6] *I thank my noble lord. Wilt thou be pleas'd*
To hearken once again the ſuit I made thee?] The old copy, which erroneouſly prints this and other of Caliban's ſpeeches as proſe, reads—

" —— *to* the ſuit I made thee;"

But the elliptical mode of expreſſion in the text, has already occurred in the ſecond ſcene of the firſt act of this play:

" —being an enemy
" To me inveterate, *hearkens my brother's ſuit.*"

Steevens.

[7] —— *a* tyrant;] *Tyrant* is here employed as a triſyllable. Steevens.

A ſorcerer, that by his cunning hath
Cheated me of the iſland.

Ari. Thou lieſt.

Cal. Thou lieſt, thou jeſting monkey, thou;
I would, my valiant maſter would deſtroy thee:
I do not lie.

Ste. Trinculo, if you trouble him any more in his tale, by this hand, I will ſupplant ſome of your teeth.

Trin. Why, I ſaid nothing.

Ste. Mum then, and no more.—[*To* Caliban.] Proceed.

Cal. I ſay, by ſorcery he got this iſle;
From me he got it. If thy greatneſs will
Revenge it on him—for, I know, thou dar'ſt;
But this thing dare not,

Ste. That's moſt certain.

Cal. Thou ſhalt be lord of it, and I'll ſerve thee.

Ste. How now ſhall this be compaſs'd? Canſt thou bring me to the party?

Cal. Yea, yea, my lord; I'll yield him thee aſleep,
Where thou may'ſt knock a nail into his head.[7]

Ari. Thou lieſt, thou canſt not.

Cal. What a py'd ninny's this?[8] Thou ſcurvy patch!—

[7] —*I'll yield him thee* aſleep,
Where thou may'ſt knock a nail into his head.] Perhaps Shakſpeare caught this idea from the 4th Chapter of *Judges*, v. 21. "Then Jael, Heber's wife, took a *nail* of the tent, and took a hammer in her hand, and went ſoftly unto him, and *ſmote the nail into his temples*, &c. *for he was faſt aſleep*," &c. Steevens.

[8] *What a py'd ninny's this?*] It ſhould be remembered that

I do beſeech thy greatneſs, give him blows,
And take his bottle from him: when that's gone,
He ſhall drink nought but brine; for I'll not ſhew him
Where the quick freſhes are.

Ste. Trinculo, run into no further danger: interrupt the monſter one word further, and, by this hand, I'll turn my mercy out of doors, and make a ſtock-fiſh of thee.

Trin. Why, what did I? I did nothing; I'll go further off.

Ste. Didſt thou not ſay, he lied?

Ari. Thou lieſt.

Ste. Do I ſo? take thou that. [*ſtrikes him.*] As you like this, give me the lie another time.

Trin. I did not give the lie:—Out o' your wits, and hearing too?——A pox o' your bottle! this can ſack, and drinking do.—A murrain on your monſter, and the devil take your fingers!

Cal. Ha, ha, ha!

Ste. Now, forward with your tale. Pr'ythee ſtand further off.

Cal. Beat him enough: after a little time, I'll beat him too.

Ste. Stand further.—Come, proceed.

Trinculo is no *ſailor*, but a *jeſter*; and is ſo called in the ancient *dramatis perſonæ*. He therefore wears the party-colour'd dreſs of one of theſe characters. See fig. XII. in the plate annexed to the firſt part of *K. Henry IV.* and Mr. Tollet's explanation of it. So, in the *Devil's Law Caſe*, 1623:

"Unleſs I wear a *py'd* fool's coat." Steevens.

Dr. Johnſon obſerves, that Caliban could have no knowledge of the ſtriped coat uſually worn by fools; and would therefore transfer this ſpeech to Stephano. But though *Caliban* might not know this circumſtance, *Shakſpeare* did. Surely he who has given to all countries and all ages the manners of his own, might forget himſelf here, as well as in other places. Malone.

Cal. Why, as I told thee, 'tis a cuſtom with him
I'the afternoon to ſleep: there thou may'ſt brain him,
Having firſt ſeiz'd his books; or with a log
Batter his ſkull, or paunch him with a ſtake,
Or cut his wezand with thy knife: Remember,
Firſt to poſſeſs his books;[9] for without them
He's but a ſot, as I am, nor hath not
One ſpirit to command: They all do hate him,
As rootedly as I: Burn but his books;

9 ——— *Remember,*
Firſt to poſſeſs his books; *for without them*
He's but a ſot, as I am, nor hath not
One ſpirit to command:] Milton, in his *Maſque at Ludlow Caſtle*, ſeems to have caught a hint from the foregoing paſſage:

" Oh, ye miſtook; ye ſhould have ſnatch'd his wand,
" And bound him faſt; without his rod revers'd,
" And backward mutters of diſſevering power,
" We cannot free the lady."—— Steevens.

In a former ſcene Proſpero ſays—

" ——I'll to my *book*;
" For yet, ere ſupper time, muſt I perform
" Much buſineſs appertaining."

Again, in Act V:

" And deeper than did ever plummet ſound,
" I'll drown my *book*."

In the old romances the ſorcerer is always furniſhed with a *book*, by reading certain parts of which he is enabled to ſummon to his aid whatever dæmons or ſpirits he has occaſion to employ. When he is deprived of his book, his power ceaſes. Our author might have obſerved this circumſtance much inſiſted on in the *Orlando Innamorato* of Boyardo, (of which, as the Rev. Mr. Bowle informs me, the firſt three Cantos were tranſlated and publiſhed in 1598,) and alſo in Harrington's tranſlation of the *Orlando Furioſo*, 1591.

A few lines from the former of theſe works may prove the beſt illuſtration of the paſſage before us.

Angelica, by the aid of Argalia, having bound the enchanter Malagigi:

" The damſel ſearcheth forthwith in his breaſt,
" And there the damned *booke* ſhe ſtraightway founde,
" Which circles ſtrange and ſhapes of fiendes expreſt;
" No ſooner ſhe ſome wordes therein did ſound,
" And opened had ſome damned leaves unbleſt,
" But *ſpirits* of th' ayre, earth, ſea, came out of hand,
" Crying alowde, what is't you us *command?*" Malone.

He has brave utenſils, (for ſo he calls them,)
Which, when he has a houſe, he'll deck withal.
And that moſt deeply to conſider, is
The beauty of his daughter; he himſelf
Calls her a non-pareil: I ne'er ſaw woman,[2]
But only Sycorax my dam, and ſhe;
But ſhe as far ſurpaſſeth Sycorax,
As greateſt does leaſt.

Ste. Is it ſo brave a laſs?

Cal. Ay, lord; ſhe will become thy bed, I warrant,
And bring thee forth brave brood.

Ste. Monſter, I will kill this man: his daughter and I will be king and queen; (ſave our graces!) and Trinculo and thyſelf ſhall be vice-roys:—Doſt thou like the plot, Trinculo?

Trin. Excellent.

Ste. Give me thy hand; I am ſorry I beat thee: but, while thou liv'ſt, keep a good tongue in thy head.

Cal. Within this half hour will he be aſleep;
Wilt thou deſtroy him then?

Ste. Ay, on mine honour.

Ari. This will I tell my maſter.

Cal. Thou mak'ſt me merry: I am full of pleaſure;
Let us be jocund: Will you troll the catch[3]

[2] *Calls her a non-pareil: I ne'er ſaw woman,*] The old copy reads—

Calls her a non-pareil: I *never* ſaw *a* woman—But this verſe being too long by a foot, Hanmer judiciouſly gave it as it now ſtands in the text.

By means as innocent, the verſification of Shakſpeare has, I hope, in many inſtances been reſtored. The temerity of ſome critics had too long impoſed ſevere reſtraints on their ſucceſſors. Steevens.

[3] —*Will you* troll *the catch*—] Ben Jonſon uſes the word in *Every Man in his Humour:*

You taught me but while-ere?

Ste. At thy requeſt, monſter, I will do reaſon, any reaſon: Come on, Trinculo, let us ſing. [*Sings.*

Flout 'em, and ſkout 'em; and ſkout 'em, and flout 'em;
Thought is free.

Cal. That's not the tune.

[Ariel *plays the tune on a tabor and pipe.*

Ste. What is this ſame?

Trin. This is the tune of our catch, play'd by the picture of No-body.[4]

Ste. If thou beeſt a man, ſhew thyſelf in thy likeneſs: if thou beeſt a devil, take't as thou liſt.

Trin. O, forgive me my ſins!

Ste. He that dies, pays all debts: I defy thee:—Mercy upon us!

Cal. Art thou afeard?[5]

Ste. No, monſter, not I.

" If he read this with patience, I'll *troul* ballads."
Again, in the *Cobler's Prophecy*, 1594:
" A fellow that will *troul* it off with tongue.
" Faith, you ſhall hear me *troll* it after my faſhion."
To *troll* a catch, I ſuppoſe, is to diſmiſs it *trippingly from the tongue.* Steevens.

[4] *This is the tune of our catch, play'd by the picture of* No-body.] A ridiculous figure, ſometimes repreſented on ſigns. *Weſtward for Smelts*, a book which our author appears to have read, was printed for John Trundle in Barbican, at the *ſigne* of the *No-body*. Malone.

The alluſion is here to the print of *No-body*, as prefixed to the anonymous comedy of " *No-body* and *Some-body*;" without date. Reed.

[5] —— *afeard?*] Thus the old copy. *To affear* is an obſolete verb, with the ſame meaning as to *affray*.
So, in the *Shipmannes Tale* of Chaucer, v. 13330:
" This wif was not *aferde* ne *affraide*."
Between *aferde* and *affraide*, in the time of Chaucer, there might have been ſome nice diſtinction which is at preſent loſt. Steevens.

Cal. Be not afeard; the iſle is full of noiſes,
Sounds, and ſweet airs, that give delight, and hurt not.
Sometimes a thouſand twangling inſtruments
Will hum about mine ears; and ſometime voices,
That, if I then had wak'd after long ſleep,
Will make me ſleep again: and then, in dreaming,
The clouds, methought, would open, and ſhew riches
Ready to drop upon me; that, when I wak'd,
I cry'd to dream again.

Ste. This will prove a brave kingdom to me, where I ſhall have my muſic for nothing.

Cal. When Proſpero is deſtroy'd.

Ste. That ſhall be by and by: I remember the ſtory.

Trin. The ſound is going away: let's follow it, and after, do our work.

Ste. Lead, monſter; we'll follow.—I would, I could ſee this taborer:[6] he lays it on.

Trin. Wilt come? I'll follow, Stephano.[7]

[*Exeunt.*

[6] *I would I could ſee this* taborer:] Several of the incidents in this ſcene, viz.—Ariel's *mimickry of* Trinculo—the tune played on the *Tabor*,—and Caliban's deſcription of the *twangling inſtruments*, &c.—might have been borrowed from Marco Paolo, the old Venetian voyager; who in Lib. I. ch. 44, deſcribing the deſert of Lop in Aſia, ſays—"Audiuntur ibi voces *dæmonum*, &c. *voces fingentes eorum quos comitari ſe putant.* Audiuntur interdum *in aere concentus muſicorum inſtrumentorum*," &c. This paſſage was rendered acceſſible to Shakſpeare by an Engliſh tranſlation entitled *The moſt noble and famous trauels of Marcus Paulus, one of the nobilitie of the ſtate of Venice*, &c. bl. l. 4to. 1579, by John Frampton. "—You ſhall heare in the ayre the ſound of *Tabers and other inſtruments*, to put the trauellers in feare, &c. by euill ſpirites that make theſe ſoundes, and alſo do *call diuerſe of the trauellers by their names*," &c. Ch. 36. p. 32. Steevens.

[7] *Wilt come? I'll follow, Stephano.*] The firſt words are ad-

SCENE III.

Another part of the iſland.

Enter ALONSO, SEBASTIAN, ANTONIO, GONZALO, ADRIAN, FRANCISCO, *and others.*

Gon. By'r lakin,[8] I can go no further, Sir;
My old bones ache: here's a maze trod, indeed,
Through forth-rights, and meanders! by your patience,
I needs muſt reſt me.

Alon. Old lord, I cannot blame thee,
Who am myſelf attach'd with wearineſs,
To the dulling of my ſpirits: ſit down, and reſt.
Even here I will put off my hope, and keep it
No longer for my flatterer: he is drown'd,
Whom thus we ſtray to find; and the ſea mocks
Our fruſtrate ſearch on land: Well, let him go.

Ant. I am right glad that he's ſo out of hope.
[*Aſide to* SEBASTIAN.
Do not, for one repulſe, forego the purpoſe
That you reſolv'd to effect.

Seb. The next advantage
Will we take thoroughly.

Ant. Let it be to-night;
For, now they are oppreſs'd with travel, they

dreſſed to Caliban, who, vexed at the folly of his new companions idly running after the muſick, while they ought only to have attended to the main point, the diſpatching Proſpero, ſeems, for ſome little time, to have ſtaid behind. HEATH.

The words—*Wilt come?* ſhould be added to Stephano's ſpeech. *I'll follow,* is Trinculo's anſwer. RITSON.

[8] *By'r lakin,*] i. e. The diminutive only of our lady, i. e. ladykin. STEEVENS.

Will not, nor cannot, uſe ſuch vigilance,
As when they are freſh.

Seb. I ſay, to-night: no more.

Solemn and ſtrange muſick; and Prospero *above, inviſible. Enter ſeveral ſtrange Shapes, bringing in a banquet; they dance about it with gentle actions of ſalutation; and, inviting the king, &c. to eat, they depart.*

Alon. What harmony is this? my good friends, hark!

Gon. Marvellous ſweet muſick!

Alon. Give us kind keepers, heavens! What were theſe?

Seb. A living drollery:[9] Now I will believe,
That there are unicorns; that, in Arabia
There is one tree, the phœnix' throne;[2] one phœnix

[9] *A living* drollery:] Shows, called *drolleries*, were in Shakſpeare's time performed by puppets only. From theſe our modern *drolls*, exhibited at fairs, &c. took their name. So, in Beaumont and Fletcher's *Valentinian:*

" I had rather make a *drollery* till thirty." Steevens.

A living drollery, i. e. a drollery not repreſented by wooden machines, but by perſonages who are alive. Malone.

[2] —*one tree, the* phœnix' *throne*;] For this idea, our author might have been indebted to Phil. Holland's Tranſlation of Pliny, B. XIII. chap. 4: " I myſelf verily have heard ſtraunge things of this kind of tree; and namely in regard of the bird *Phœnix*, which is ſuppoſed to have taken that name of this date tree; [called in Greek φοῖνιξ]; for it was aſſured unto me, that the ſaid bird died with that tree, and revived of itſelfe as the tree ſprung again."

Steevens.

Again, in one of our author's poems, p. 732, edit. 1778:

" Let the bird of loudeſt lay,
" On the *ſole* Arabian tree," &c.

Our poet had probably Lilly's *Euphues, and his England*, particularly in his thoughts: ſignat. Q. 3.—" As there is but one

At this hour reigning there.

Ant. I'll believe both;
And what does elſe want credit, come to me,
And I'll be ſworn 'tis true: Travellers ne'er did lie,[3]
Though fools at home condemn them.

Gon. If in Naples
I ſhould report this now, would they believe me?
If I ſhould ſay, I ſaw ſuch iſlanders,[4]
(For, certes,[5] theſe are people of the iſland,)
Who, though they are of monſtrous ſhape, yet, note,
Their manners are more gentle-kind,[6] than of
Our human generation you ſhall find
Many, nay, almoſt any.

Pro. Honeſt lord,
Thou haſt ſaid well; for ſome of you there preſent,
Are worſe than devils. [*Aſide.*

phœnix in the world, ſo is there but *one tree* in Arabia wherein ſhe buildeth." See alſo Florio's Italian Dictionary, 1598: "*Raſin*, a tree in Arabia, whereof there is but *one* found, and upon it the phœnix ſits." Malone.

[3] *And I'll be ſworn* 'tis true: *Travellers ne'er did lie,*] I ſuppoſe this redundant line originally ſtood thus:—

"And I'll be ſworn *to't:* Travellers ne'er did lie—."

Hanmer reads, as plauſibly—

"And I'll be ſworn 'tis true. Travellers ne'er lied."

Steevens.

[4] —*ſuch* iſlanders,] The old copy has *iſlands*. The emendation was made by the editor of the ſecond folio. Malone.

[5] *For*, certes, &c.] *Certes* is an obſolete word, ſignifying *certainly*. So, in *Othello:*

"——*certes*, ſays he,
"I have already choſe my officer." Steevens.

[6] *Their manners are more* gentle-kind,] The old copy has—"gentle, kind—." I read (in conformity to a practice of our author, who delights in ſuch compound epithets, of which the firſt adjective is to be conſidered as an adverb) *gentle-kind*. Thus in *K. Richard III.* we have *childiſh-fooliſh*, *ſenſeleſs-obſtinate*, and *mortal-ſtaring*. Steevens.

Alon. I cannot too much muſe,[7]
Such ſhapes, ſuch geſture, and ſuch ſound, expreſſing
(Although they want the uſe of tongue,) a kind
Of excellent dumb diſcourſe.

Pro. Praiſe in departing.[8]

Fran. They vaniſh'd ſtrangely.

Seb. No matter, ſince
They have left their viands behind; for we have ſtomachs.—
Will't pleaſe you taſte of what is here?

Alon. Not I.

Gon. Faith, ſir, you need not fear: When we were boys,
Who would believe that there were mountaineers,[9]
Dew-lapp'd like bulls, whoſe throats had hanging at them

[7] —— *too much* muſe,] To *muſe*, in ancient language, is to admire, to wonder.
So, in *Macbeth:*
" Do not *muſe* at me, my moſt worthy friends."
STEEVENS.

[8] *Praiſe in departing.*] i. e. Do not praiſe your entertainment too ſoon, leſt you ſhould have reaſon to retract your commendation. It is a proverbial ſaying.
So, in *The Two angry Women of Abingdon*, 1599:
" And ſo ſhe doth; but *praiſe* your luck *at parting*,"
Again, in *Tom Tyler and his Wife*, 1561:
" Now *praiſe* at thy *parting*."
Stephen Goſſon, in his pamphlet entitled, *Playes confuted in five Actions*, &c. (no date) acknowledges himſelf to have been the author of a morality called, *Praiſe at Parting*. STEEVENS.

[9] —*that there were* mountaineers, *&c.*] Whoever is curious to know the particulars relative to theſe *mountaineers*, may conſult *Maundeville's Travels*, printed in 1503, by Wynken de Worde; but it is yet a known truth that the inhabitants of the Alps have been long accuſtom'd to ſuch excreſcences or tumours.
Quis tumidum guttur miratur in Alpibus? STEEVENS.

Wallets of fleſh? or that there were ſuch men,
Whoſe heads ſtood in their breaſts?[2] which now we find,
Each putter-out on five for one,[3] will bring us

[2] ——*men*,
Whoſe heads ſtood in their breaſts?] Our author might have had this intelligence likewiſe from the tranſlation of Pliny, B. V. chap. 8. "The Blemmyi, by report, have no heads, but mouth and eies both in their breaſts." STEEVENS.

Or he might have had it from Hackluyt's *Voyages*, 1598: "On that branch which is called *Caora* are a nation of people, whoſe heads appear not above their ſhoulders. They are reported to have their eyes in their ſhoulders, and their mouths in the middle of their breaſts." MALONE.

[3] *Each putter-out*, &c.] The ancient cuſtom here alluded to was this. In this age of travelling, it was a practice with thoſe who engaged in long and hazardous expeditions, to place out a ſum of money on condition of receiving great intereſt for it at their return home. So Puntarvolo (it is Theobald's quotation) in Ben Jonſon's *Every Man out of his Humour:* "I do intend, this year of jubilee coming on, to travel; and (becauſe I will not altogether go upon expence) I am determined to put ſome *five* thouſand pound, to be paid me *five* for *one*, upon the return of my wife, myſelf, and my dog, from the Turk's court in Conſtantinople."

To this inſtance I may add another from *The Ball*, a comedy, by Chapman and Shirley, 1639:

"I did moſt politickly diſburſe my ſums
"To have *five for one* at my return from Venice."

Again, in *Amends for Ladies*, 1639:

"I would I had *put out* ſomething upon my return;
"I had as lieve be at the *Bermoothes*."

"——*on* five for one" means *on the terms of five for one*. So, in Barnaby Riche's *Faults, and nothing but Faults*, 1607: "—thoſe whipſters, that having ſpent the greateſt part of their patrimony in prodigality, will give out the reſt of their ſtocke, *to be paid two or three for one*, upon their return from Rome," &c. &c.
STEEVENS.

Each putter-out on *five for one*,] The old copy has:

"———*of* five for one."

I believe the words are only tranſpoſed, and that the author wrote:

"Each putter-out of *one for five*."

So, in *The Scourge of Folly*, by J. Davies of Hereford, printed about the year 1611:

Good warrant of.

Alon. I will ſtand to, and feed,
Although my laſt: no matter, ſince I feel
The beſt is paſt: [4]—Brother, my lord the duke,
Stand too, and do as we.

Thunder and lightning. Enter Ariel *like a harpy;* [5] *claps his wings upon the table, and, with a quaint device, the banquet vaniſhes.* [6]

Ari. You are three men of ſin, whom deſtiny

" Sir Solus ſtraight will travel, as they ſay,
" And *gives out one for three*, when home comes he."

It appears from Moryſon's Itinerary, 1617, Part I. p. 198, that " this cuſtom of giving out money upon theſe adventures was firſt uſed in court, and among noblemen;" and that ſome years before his book was publiſhed, " bankerouts, ſtage-players, and men of baſe condition had drawn it into contempt," by undertaking journeys merely for gain upon their return. Malone.

[4] *I will ſtand to, and feed,*
Although my laſt: no matter, ſince I feel
The beſt is paſt:] I cannot but think that this paſſage was intended to be in rhyme, and ſhould be printed thus:

" *I will ſtand to and feed; although my laſt,*
" *No matter, ſince I feel the beſt is paſt.*" M. Mason.

[5] *Enter Ariel like a harpy;* &c.] This circumſtance is taken from the third book of the Æneid as tranſlated by Phaer, bl. l. 4to. 1558:

" —— faſt *to meate* we fall.
" But ſodenly from down the hills with grisly fall to ſyght,
" The *harpies* come, and *beating wings* with great noys out thei ſhright,
" And *at our meate they ſnach*; and with their clawes," &c.

Milton, Parad. Reg. B. II. has adopted the ſame imagery:

" —— with that
" Both table and proviſions vaniſh'd quite,
" With ſound of harpies' wings, and talons heard."

Steevens.

[6] — *and with a quaint device, the banquet vaniſhes.*] Though I will not undertake to prove that all the culinary pantomimes exhibited in France and Italy were known and imitated in this king-

(That hath to inſtrument this lower world,[7]
And what is in't) the never-ſurfeited ſea
Hath cauſed to belch up; and on this iſland
Where man doth not inhabit; you 'mongſt men
Being moſt unfit to live. I have made you mad;
[*Seeing* ALON. SEB. *&c. draw their ſwords.*
And even with ſuch like valour, men hang and drown
Their proper ſelves. You fools! I and my fellows
Are miniſters of fate; the elements
Of whom your ſwords are temper'd, may as well
Wound the loud winds, or with bemock'd-at ſtabs
Kill the ſtill-cloſing waters, as diminiſh
One dowle that's in my plume;[8] my fellow-miniſters

dom, I may obſerve that flying, riſing, and deſcending ſervices were to be found at entertainments given by the Duke of Burgundy, &c. in 1453 and by the Grand Duke of Tuſcany in 1600, &c. See M. Le Grand D'Auſſi's *Hiſtoire de la vie privée des François*, Vol. III. p. 294, &c. Examples therefore of machinery ſimilar to that of Shakſpeare in the preſent inſtance, were to be met with, and perhaps had been adopted on the ſtage, as well as at public feſtivals here in England. See my note on *The Merry Wives of Windſor*, Act V. ſc. v. from whence it appears that a ſtriking conceit in an entertainment given by the Vidame of Chartres, had been transferred to another feaſt prepared in England as a compliment to Prince Alaſco in 1583. STEEVENS.

[7] *That hath to* inſtrument *this lower world*, &c.] i. e. that makes uſe of this world, and every thing in it, as its *inſtruments* to bring about its ends. STEEVENS.

[8] *One* dowle *that's in my* plume;] The old copy exhibits the paſſage thus:

" One *dowle* that's in my *plumbe*." Corrected by Mr. Rowe. Bailey, in his Dictionary, ſays, that *dowle* is a feather, or rather the ſingle particles of the down.

Since the firſt appearance of this edition, my very induſtrious and learned correſpondent, Mr. *Tollet*, of *Betley*, in *Staffordſhire*, has enabled me to retract a too haſty cenſure on *Bailey*, to whom

Are like invulnerable:[9] if you could hurt,
Your ſwords are now too maſſy for your ſtrengths,
And will not be uplifted: But, remember,
(For that's my buſineſs to you,) that you three
From Milan did ſupplant good Proſpero;
Expos'd unto the ſea, which hath requit it,
Him, and his innocent child: for which foul deed
The powers, delaying, not forgetting, have
Incens'd the ſeas and ſhores, yea, all the creatures,
Againſt your peace: Thee, of thy ſon, Alonſo,

we were long indebted for our only *Engliſh Dictionary*. In a ſmall book, entitled *Humane Induſtry*: or, *A Hiſtory of moſt Manual Arts*, printed in 1661, page 93, is the following paſſage: "The wool-bearing trees in Æthiopia, which *Virgil* ſpeaks of, and the Eriophori Arbores in *Theophraſtus*, are not ſuch trees as have a certain wool or DOWL upon the outſide of them, as the ſmall cotton; but ſhort trees that bear a ball upon the top, pregnant with wool, which the Syrians call Cott, the Græcians Goſſypium, the Italians Bombagio, and we Bombaſe."—"There is a certain ſhell-fiſh in the ſea, called Pinna, that bears a moſſy DOWL, or wool, whereof cloth was ſpun and made."—Again, page 95: "Trichitis, or the hayrie ſtone, by ſome Greek authors, and Alumen *plumaceum*, or *downy* alum, by the Latiniſts: this hair or DOWL is ſpun into thread, and weaved into cloth." I have ſince diſcovered the ſame word in *The Ploughman's Tale*, erroneouſly attributed to Chaucer, v. 3202:

"And ſwore by cock'is herte and blode,
"He would tere him every *doule*." STEEVENS.

Cole in his Latin Dictionary, 1679, interprets "young *dowle*." by *lanugo*. MALONE.

9 ——— *the elements*
Of whom your ſwords *are temper'd, may as well*
Wound *the loud winds, or with bemock'd-at ſtabs*
Kill the ſtill-cloſing waters, as diminiſh
One dowle that's in my plume; my fellow miniſters
Are like invulnerable:] So, in Phaer's Virgil, 1573:

"Their *ſwords* by them they laid—
"And on the filthy birds they beat—
"But *fethers* none do from them fal, nor *wound* for ſtrok doth bleed,
"Nor force of weapons hurt them can." RITSON.

They have bereft; and do pronounce by me,
Ling'ring perdition (worſe than any death
Can be at once,) ſhall ſtep by ſtep attend
You, and your ways; whoſe wraths to guard you from
(Which here, in this moſt deſolate iſle, elſe falls
Upon your heads,) is nothing, but heart's ſorrow,
And a clear life[2] enſuing.[3]

He vaniſhes in thunder: then, to ſoft muſick, enter the Shapes again, and dance with mops and mowes[4] *and carry out the table.*

PRO. [*Aſide.*] Bravely the figure of this harpy haſt thou
Perform'd, my Ariel; a grace it had, devouring:
Of my inſtruction haſt thou nothing 'bated,
In what thou hadſt to ſay: ſo, with good life,[5]

[2] —— clear *life* —] Pure, blameleſs, innocent. JOHNSON.
So, in *Timon*: " — roots you *clear* heavens." STEEVENS.

[3] —— *is nothing, but heart's ſorrow,*
And a clear life enſuing.] The meaning, which is ſomewhat obſcured by the expreſſion, is,—*a miſerable fate, which nothing but contrition and amendment of life can avert.* MALONE.

[4] —— *with* mops *and* mowes ——] So, in *K. Lear*:
" — and Flibbertigibbet of *mopping* and *mowing*."
STEEVENS.

The old copy, by a manifeſt error of the preſs, reads—with *mocks*. So afterwards:—" Will be here with *mop* and mowe."
MALONE.

To *mock* and to *mowe*, ſeem to have had a meaning ſomewhat ſimilar; i. e. to inſult, by making mouths, or wry faces. STEEVENS.

[5] —— *with* good life,] *With good life* may mean, with *exact preſentation of their ſeveral characters, with obſervation ſtrange* of their particular and diſtinct parts. So we ſay, he acted to the *life*.
JOHNSON.

Thus in the 6th Canto of the *Barons' Wars*, by Drayton:
" Done for the laſt with ſuch exceeding *life*,
" As art therein with nature ſeem'd at ſtrife."

Good life, however, in *Twelfth Night*, ſeems to be uſed for innocent *jollity*, as we now ſay a *bon vivant*: " Would you (ſays

And obſervation ſtrange, my meaner miniſters
Their ſeveral kinds have done: [6] my high charms work,
And theſe, mine enemies, are all knit up
In their diſtractions: they now are in my power;
And in theſe fits I leave them, whilſt I viſit
Young Ferdinand (whom they ſuppoſe is drown'd,)
And his and my lov'd darling.

[*Exit* PROSPERO *from above.*

GON. I' the name of ſomething holy, ſir, why ſtand you
In this ſtrange ſtare?

ALON. O, it is monſtrous! monſtrous!
Methought, the billows ſpoke, and told me of it;
The winds did ſing it to me; and the thunder,
That deep and dreadful organ-pipe, pronounc'd
The name of Proſper; it did baſs my treſpaſs.[7]

the *Clown)* have a love ſong, or a ſong of *good life?*" *Sir Toby* anſwers, "A love ſong, a love ſong;"—"Ay, ay, (replies *Sir Andrew)* I care not for *good life.*" It is plain, from the character of the laſt ſpeaker, that he was meant to miſtake the ſenſe in which *good life* is uſed by the *Clown.* It may therefore, in the preſent inſtance, mean, *honeſt alacrity, or cheerfulneſs.*

Life ſeems to be uſed in the chorus to the fifth act of *K. Henry V.* with ſome meaning like that wanted to explain the approbation of Proſpero:

"Which cannot in their huge and proper *life*
"Be here preſented." STEEVENS.

To do any thing with *good life,* is ſtill a provincial expreſſion in the Weſt of England, and ſignifies, to do it *with the full bent and energy of mind:*—"And *obſervation ſtrange,*" is with *ſuch minute attention to the orders given, as to excite admiration.* HENLEY.

[6] *Their ſeveral* kinds have done:] i. e. have diſcharged the ſeveral functions allotted to their different natures. Thus in *Antony and Cleopatra,* Act V. ſc. ii. the Clown ſays—"You muſt think this, look you, that the worm will *do his kind.*" STEEVENS.

[7] ——baſs *my treſpaſs.*] The deep pipe told it me in a rough baſs ſound. JOHNSON.

Therefore my ſon i'the ooze is bedded; and
I'll ſeek him deeper than e'er plummet ſounded,
And with him there lie mudded.[7] [*Exit.*

Seb. But one fiend at a time,
I'll fight their legions o'er.

Ant. I'll be thy ſecond.
[*Exeunt* Seb. *and* Ant.

Gon. All three of them are deſperate; their great guilt,
Like poiſon given[8] to work a great time after,
Now 'gins to bite the ſpirits:—I do beſeech you
That are of ſuppler joints, follow them ſwiftly,
And hinder them from what this ecſtacy[9]
May now provoke them to.

Adri. Follow, I pray you.
[*Exeunt.*

So, in Spenſer's *Fairy Queen*, B. II. c. 12:
" ——the rolling ſea reſounding ſoft,
" In his big *baſe* them fitly anſwered." Steevens.

[7] *And* with him *there lie mudded.*
But *one fiend*——] As theſe hemiſtichs, taken together, exceed the proportion of a verſe, I cannot help regarding the words—*with him*, and *but*, as playhouſe interpolations.
The Tempeſt was evidently one of the laſt works of Shakſpeare; and it is therefore natural to ſuppoſe the metre of it muſt have been exact and regular. Dr. Farmer concurs with me in this ſuppoſition. Steevens.

[8] *Like* poiſon *given*, &c.] The natives of Africa have been ſuppoſed to be poſſeſſed of the ſecret how to temper poiſons with ſuch art as not to operate till ſeveral years after they were adminiſtered. Their drugs were then as certain in their effect, as ſubtle in their preparation. So, in the celebrated libel called " Leiceſter's Commonwealth:" " I heard him once myſelfe in publique act at Oxford, and that in preſence of my lord of Leiceſter, maintain that poyſon might be ſo tempered and given, as it ſhould not appear preſently, and yet ſhould kill the party afterwards at what time ſhould be appointed." Steevens.

[9] —*this* ecſtacy—] *Ecſtacy* meant not anciently, as at preſent, *rapturous pleaſure*, but alienation of mind. Mr. Locke has not inelegantly ſtyled it *dreaming with our eyes open*. Steevens.

ACT IV. SCENE I.

Before Proſpero's *cell.*

Enter PROSPERO, FERDINAND, *and* MIRANDA.

PRO. If I have too auſterely puniſh'd you,
Your compenſation makes amends; for I
Have given you here a thread of mine own life,[2]

[2] —— *a* thread *of mine own life,*] The old copy reads—*third.* The word *thread* was formerly ſo ſpelt, as appears from the following paſſage:

" Long maiſt thou live, and when the ſiſters ſhall decree
" To cut in twaine the twiſted *third* of life,
" Then let him die," &c.

See comedy of *Mucedorus*, 1619, ſignat. C. 3. HAWKINS.

" A *thrid* of mine own life" is a *fibre* or a *part* of my own life, *Proſpero* conſiders himſelf as the *ſtock* or *parent-tree*, and his daughter as a *fibre* or *portion* of himſelf, and for whoſe benefit he himſelf lives. In this ſenſe the word is uſed in *Markham's Engliſh Huſbandman*, edit. 1635, p. 146: " Cut off all the maine rootes, within half a foot of the tree, only the ſmall *thriddes* or twiſt rootes you ſhall not cut at all." Again, ibid. " Every branch and *thrid* of the root." This is evidently the ſame word as *thread*, which is likewiſe ſpelt *thrid* by lord *Bacon*. TOLLET.

So, in *Lingua*, &c. 1607; and I could furniſh many more inſtances:

" For as a ſubtle ſpider cloſely ſitting
" In center of her web that ſpreadeth round,
" If the leaſt fly but touch the ſmalleſt *third*,
" She feels it inſtantly."

The following quotation, however, ſhould ſeem to place the meaning beyond all diſpute. In *Acolaſtus*, a comedy, 1540, is this paſſage:

" —one of worldly ſhame's *children*, of his countenaunce, and THREDE of his body." STEEVENS.

Again, in *Tancred and Giſmund*, a tragedy, 1592, Tancred, ſpeaking of his intention to kill his daughter, ſays,

" Againſt all law of kinde, to ſhred in twaine
" The golden *threede that doth us both maintain.*"

MALONE.

Or that for which I live; whom once again
I tender to thy hand: all thy vexations
Were but my trials of thy love, and thou
Haſt ſtrangely ſtood the teſt: [3] here, afore Heaven,
I ratify this my rich gift. O Ferdinand,
Do not ſmile at me, that I boaſt her off,
For thou ſhalt find ſhe will outſtrip all praiſe,
And make it halt behind her.

Fer. I do believe it,
Againſt an oracle.

Pro. Then, as my gift, and thine own acquiſition [4]
Worthily purchas'd, take my daughter: But
If thou doſt break her virgin knot [5] before
All ſanctimonious ceremonies [6] may

[3] —ſtrangely *ſtood the teſt:*] Strangely is uſed by way of commendation, *merveilleuſement, to a wonder*; the ſame is the ſenſe in the foregoing ſcene. JOHNSON.

i. e. in the laſt ſcene of the preceding act:—

" —— with good life
" And obſervation *ſtrange*—." STEEVENS.

[4] *Then, as my* gift, *and thine own* acquiſition—] My gueſt, *firſt folio*. Rowe firſt read—*gift*. JOHNSON.

A ſimilar thought occurs in *Antony and Cleopatra:*

" —— *I* ſend *him*
" *The greatneſs he has* got." STEEVENS.

[5] —*her* virgin knot—] The ſame expreſſion occurs in *Pericles Prince of Tyre*, 1609:

" Untide I ſtill my *virgin knot* will keepe." STEEVENS.

[6] *If thou doſt break her* virgin knot *before*
All ſanctimonious ceremonies, &c.] This, and the paſſage in *Pericles Prince of Tyre*, are manifeſt alluſions to the zones of the ancients, which were worn as guardians of chaſtity by marriageable young women. " Puellæ, contra, nondum viripotentes, hujuſmodi zonis non utebantur: quod videlicet immaturis virgunculis nullum, aut certè minimum, a corruptoribus periculum immineret: quas propterea vocabant ἀμίτους, nempe *diſcinctas*."

With full and holy rite be minister'd,
No sweet aspersion[7] shall the heavens let fall
To make this contract grow; but barren hate,
Sour-ey'd disdain, and discord, shall bestrew
The union of your bed with weeds so loathly,
That you shall hate it both: therefore, take heed,
As Hymen's lamps shall light you.

Fer. As I hope
For quiet days, fair issue, and long life,
With such love as 'tis now; the murkiest den,
The most oppórtune place, the strong'st suggestion
Our worser Genius can, shall never melt
Mine honour into lust; to take away
The edge of that day's celebration,
When I shall think, or Phœbus' steeds are founder'd,
Or night kept chain'd below.

Pro. Fairly spoke:[8]
Sit then, and talk with her, she is thine own.—
What, Ariel; my industrious servant Ariel!

Enter Ariel.

Ari. What would my potent master? here I am.

Pro. Thou and thy meaner fellows your last service
Did worthily perform; and I must use you

There is a passage in Nonnus, which will sufficiently illustrate Prospero's expression.

Κύρης δ' ἐίγυὶς ἵκανε· καὶ ἀτρέμας ἄκρον ἐρύσσας
Δεσμὸν ἀσυλήτοιο φυλάκλορα λύσαλο μίτρης
Φειδομένη παλάμῃ, μὴ παρθένον ὕπνῳ ἐάσσῃ. Henley.

[7] *No sweet* asperion —] *Asperion* is here used in its primitive sense of *sprinkling*. At present it is expressive only of calumny and detraction. Steevens.

[8] Fairly *spoke*:] *Fairly* is here used as a trisyllable. Steevens.

In ſuch another trick: go, bring the rabble,[9]
O'er whom I give thee power, here, to this place:
Incite them to quick motion; for I muſt
Beſtow upon the eyes of this young couple
Some vanity of mine art; [2] it is my promiſe,
And they expect it from me.

Ari. Preſently?

Pro. Ay, with a twink.

Ari. Before you can ſay, *Come*, and *go*,
And breathe twice; and cry, *ſo*, *ſo*;
Each one, tripping on his toe,[3]
Will be here with mop and mowe:
Do you love me, maſter? no.

Pro. Dearly, my delicate Ariel: Do not approach,
Till thou doſt hear me call.

Ari. Well I conceive. [*Exit.*

Pro. Look, thou be true; do not give dalliance
Too much the rein; the ſtrongeſt oaths are ſtraw
To the fire i'the blood: be more abſtemious,
Or elſe, good night, your vow!

Fer. I warrant you, ſir;
The white-cold virgin ſnow upon my heart

9 —*the rabble*,] The crew of meaner ſpirits. JOHNSON.

2 *Some* vanity *of mine art*;] So, in the unprinted romance of EMARE, quoted by Mr. Warton in his diſſertation on the *Geſta Romanorum*, (a Prefix to the third Vol. of the Hiſtory of Engliſh Poetry.)

" The emperour ſaid on hygh,
" Sertes, thys is a fayry,
" Or ellys a *vanite*."

i. e. an illuſion. STEEVENS.

3 ——— *Come, and go,* ———
Each one, tripping on his toe,] So, in Milton's *L'Allegro*, v. 33:

" Come, and trip it as you go
" On the light fantaſtic toe." STEEVENS.

Abates the ardour of my liver.

Pro. Well.—

Now come, my Ariel; bring a corollary,[4]
Rather than want a ſpirit; appear, and pertly.—
No tongue;[5] all eyes; be ſilent. [*Soft muſick.*

A Maſque. Enter Iris.

Iris. Ceres, moſt bounteous lady, thy rich leas
Of wheat, rye, barley, vetches, oats, and peaſe;
Thy turfy mountains, where live nibbling ſheep,
And flat meads thatch'd with ſtover,[6] them to keep;
Thy banks with peonied and lilied brims,[7]
Which ſpungy April at thy heſt betrims,

4 —— *bring a* corollary,] That is, bring more than are ſufficient, rather than fail for want of numbers. *Corollary* means *ſurplus*. *Corolaire*, Fr. See Cotgrave's Dictionary. Steevens.

5 *No tongue*;] Thoſe who are preſent at incantations are obliged to be ſtrictly ſilent, "elſe" as we are afterwards told, "the ſpell is marred." Johnson.

6 — thatch'd *with* ſtover,] *Stover* (in Cambridgeſhire and other counties) ſignifies hay made of coarſe, rank graſs, ſuch as even cows will not eat while it is green. *Stover* is likewiſe uſed as *thatch* for cart-lodges, and other buildings that deſerve but rude and cheap coverings.

The word occurs in the 25th Song of Drayton's *Polyolbion*:

"To draw out ſedge and reed, for *thatch* and *ſtover* fit."

Again, in his *Muſes' Elyzium*:

"Their browſe and *ſtover* waxing thin and ſcant."

Steevens.

7 *Thy bank with* peonied, *and* lilied *brims*,] The old edition reads *pioned* and *twilled* brims, which gave riſe to Mr. Holt's conjecture, that the poet originally wrote—

"—— *with* pioned *and* tilled *brims*."

Peonied is the emendation of Hanmer.

Spenſer and the author of *Muleaſſes the Turk*, a tragedy, 1610, uſe *pioning* for digging. It is not therefore difficult to find a meaning for the word as it ſtands in the old copy; and remove a letter from *twilled*, and it leaves us *tilled*. I am yet, however, in doubt whether we ought not to read *lilied* brims; for *Pliny*,

To make cold nymphs chaſte crowns; and thy broom groves,[8]
Whoſe ſhadow the diſmiſſed bachelor loves,

B. XXVI. ch. x. mentions the *water-lily* as a preſerver of chaſtity; and ſays, elſewhere, that the Peony *medetur Faunorum in Quiete Ludibriis*, &c. In a poem entitled *The Herring's Tayle*, 4to. 1598, "the mayden *piony*" is introduced. In the *Arraignement of Paris*, 1584, are mentioned

"The watry flow'rs, and *lillies of the banks.*"

And Edward Fenton in his *Secrete Wonders of Nature*, 4to. B.VI. 1569, aſſerts, that "the *water-lily* mortifieth altogether the appetite of ſenſualitie, and defends from unchaſte thoughts and dreames of venery."

In the 20th ſong of Drayton's *Polyolbion*, the Naiades are repreſented as making chaplets with all the tribe of aquatic flowers; and Mr. Tollet informs me, that Lyte's *Herbal* ſays, "one kind of peonie is called by ſome, *maiden* or *virgin* peonie."

In *Ovid's Banquet of Senſe*, by Chapman, 1595, I meet with the following ſtanza, in which *twill-pants* are enumerated among flowers:

"White and red jaſmines, merry, melliphill,
"Fair crown imperial, emperor of flowers;
"Immortal amaranth, white aphrodill,
"And cup-like *twill-pants* ſtrew'd in Bacchus' bowers."

If *twill* be the ancient name of any flower, the old reading, *pioned* and *twilled*, may ſtand. STEEVENS.

Mr. Warton, in his notes upon Milton, after ſilently acquieſcing in the ſubſtitution of *pionied* for *pioned*, produces from the ARCADES "Ladon's *lillied* banks," as an example to countenance a further change of *twilled* to *lillied*, which, accordingly, Mr. Rann hath foiſted into the text. But before ſuch a licence is allowed, may it not be aſked—If the word *pionied* can any where be found?—or (admitting ſuch a verbal from peony, like Milton's *lillied* from *lily*, to exiſt)—On the banks of what river do peonies grow?—Or (if the banks of any river ſhould be diſcovered to yield them) whether *they* and the *lilies* that, in common with them, betrim thoſe banks, be the produce of *ſpungy* APRIL?—Or, whence it can be gathered that Iris here is at all ſpeaking of the banks of *a river?*—and, whether, as the bank in queſtion is the property, not of a water-nymph, but of Ceres, it is not to be conſidered as an object of her care?—Hither the Goddeſs of huſbandry is repreſented as reſorting, becauſe at the approach of ſpring, it becomes needful to repair the banks (or mounds) of the *flat meads*, whoſe graſs not only ſhooting over, but being more ſucculent

Being laſs-lorn;[9] thy pole-clipt vineyard;[2]
And thy ſea-marge, ſteril, and rocky-hard,

than that of the *turfy mountains*, would, for want of this precaution, be devoured, and ſo the intended *ſtover* [hay, or *winter keep*] with which theſe *meads* are proleptically deſcribed as *Thatched*, be loſt.

The giving way and caving in of the *brims* of thoſe banks, occaſioned by the heat, rains, and froſts of the preceding year, are made good, by opening the trenches from whence the banks themſelves were at firſt raiſed, and facing them up afreſh with the mire thoſe trenches contain. This being done, the *brims of the banks* are, in the poet's language, *pioned* and *twilled*.—Mr. Warton himſelf, in a note upon Comus, hath cited a paſſage in which *pioners* are explained to be *diggers* [rather *trenchers*] and Mr. Steevens mentions Spenſer and the author of Muleaſſes, as both uſing *pioning* for *digging*. TWILLED is obviouſly formed from the participle of the French verb *touiller*, which Cotgrave interprets *filthily to mix or mingle*; *confound or ſhuffle together*; *bedirt*; *begrime*; *beſmear*:—ſignifications that join to confirm the explanation here given.

This *bank with pioned and twilled brims* is deſcribed, as *trimmed, at the beheſt of Ceres, by ſpungy* April, with flowers, *to make cold nymphs chaſte crowns*. Theſe flowers were neither *peonies* nor lilies, for they never blow at this ſeaſon, but "ladyſmocks all ſilver white," which during this humid month, ſtart up in abundance on ſuch banks, and thrive like oats on the ſame kind of ſoil:—"*Avoine* touillée *croiſt comme enragée*."—That OU changes into W, in words derived from the French, is apparent in *cordwainer*, from *cordouannier*, and many others. HENLEY.

Mr. Henley's note contends for ſmall proprieties, and abounds with minute obſervation. But that Shakſpeare was no diligent Botaniſt, may be aſcertained from his erroneous deſcriptions of a *Cowſlip*, (in the *Tempeſt* and *Cymbeline*) for who ever heard it characterized as a *bell-ſhaped* flower, or could allow the *drops at the bottom* of it to be of a *crimſon* hue? With equal careleſſneſs, or want of information, in the *Winter's Tale* he enumerates "lilies of *all kinds*," among the children of the ſpring, and as contemporaries with the daffodil, the primroſe, and the violet. It might be added, (if we muſt *ſpeak by the card*) that wherever there is a bank there is a ditch; where there is a ditch there may be water; and where there is water the aquatic lilies may flouriſh, whether the bank in queſtion belongs to a river or a field.—Theſe are petty remarks, but they are occaſioned by petty cavils.—It was enough for our author that *Peonies* and *Lilies* were well-known

Where thou thyſelf do'ſt air: The queen o' the ſky,
Whoſe watery arch, and meſſenger, am I,
Bids thee leave theſe; and with her ſovereign grace,
Here on this graſs-plot, in this very place,
To come and ſport: her peacocks fly amain;
Approach, rich Ceres, her to entertain.

flowers, and he placed them on any bank, and produced them in any of the genial months, that particularly ſuited his purpoſe. He who has confounded the cuſtoms of different ages and nations, might eaſily confound the produce of the ſeaſons.

That his documents *de Re Ruſticâ* were more exact, is equally improbable. He regarded objects of Agriculture, &c. in the groſs, and little thought, when he meant to beſtow ſome ornamental epithet on the banks appropriated to a Goddeſs, that a future critic would wiſh him to ſay their *brims* were *filthily mixed or mingled, confounded or ſhuffled together, bedirted, begrimed, and beſmeared.* Mr. Henley, however, has not yet proved the exiſtence of the derivative which he labours to introduce as an Engliſh word; nor will the lovers of elegant deſcription wiſh him much ſucceſs in his attempt. Unconvinced therefore by his ſtrictures, I ſhall not exclude a border of flowers to make room for the graces of the ſpade, or what Mr. Pope, in his Dunciad, has ſtyled—" the majeſty of mud." STEEVENS.

[8] —*and thy* broom *groves*,] A grove of *broom*, I believe, was never heard of, as it is a low ſhrub and not a tree. Hanmer very elegantly reads, *brown* groves. STEEVENS.

Diſappointed lovers are ſtill ſaid to wear the *willow*, and in theſe lines *broom groves* are aſſigned to that unfortunate tribe for a retreat. This may allude to ſome old cuſtom. We ſtill ſay that a huſband *hangs out the broom* when his wife goes from home for a ſhort time; and on ſuch occaſions a *broom* beſom has been exhibited as a ſignal that the houſe was freed from uxorial reſtraint, and where the maſter might be conſidered as a temporary bachelor. *Broom grove* may ſignify *broom buſhes*. See *Grava* in Cowel's Law Dict. TOLLET.

[9] *Being* laſs-lorn;] *Laſs-lorn* is forſaken of his miſtreſs. So Spenſer:

" Who after that he had fair Una *lorn*." STEEVENS.

[2] —*thy pole*-clipt vineyard;] To *clip* is to *twine round* or *embrace*. The poles are *clip'd* or embraced by the vines. *Vineyard* is here uſed as a triſyllable. STEEVENS.

Enter CERES.

Cer. Hail, many-colour'd meſſenger, that ne'er
Doſt diſobey the wife of Jupiter;
Who, with thy ſaffron wings, upon my flowers
Diffuſeſt honey-drops, refreſhing ſhowers;
And with each end of thy blue bow doſt crown
My boſky acres,[3] and my unſhrubb'd down,
Rich ſcarf to my proud earth; Why hath thy queen
Summon'd me hither, to this ſhort-graſs'd green?[4]

Iris. A contract of true love to celebrate;
And ſome donation freely to eſtate
On the bleſs'd lovers.

Cer. Tell me, heavenly bow,
If Venus, or her ſon, as thou doſt know,
Do now attend the queen? ſince they did plot
The means, that duſky Dis my daughter got,
Her and her blind boy's ſcandal'd company
I have forſworn.

Iris. Of her ſociety
Be not afraid: I met her deity
Cutting the clouds towards Paphos; and her ſon
Dove-drawn with her: here thought they to have done
Some wanton charm upon this man and maid,
Whoſe vows are, that no bed-rite ſhall be paid

[3] *My* boſky *acres*, &c.] *Boſky* is woody. Boſky acres are fields divided from each other by hedge-rows. *Boſcus* is middle Latin for *wood*. *Boſquet*, Fr. So Milton:

" And every *boſky* bourn from ſide to ſide."

Again, in *K. Edward I.* 1599:

" Hale him from hence, and in this *boſky* wood
" Bury his corps." STEEVENS.

[4] — *to this* ſhort-graſs'd green?] The old copy reads ſhort-*gras'd* green. *Short-graz'd green* means *grazed ſo as to be ſhort*. The correction was made by Mr. Rowe. STEEVENS.

Till Hymen's torch be lighted: but in vain;
Mars's hot minion is return'd again;
Her waſpiſh-headed ſon has broke his arrows,
Swears he will ſhoot no more, but play with ſparrows,
And be a boy right out.

Cer. Higheſt queen of ſtate,[5]
Great Juno comes; I know her by her gait.

Enter Juno.

Jun. How does my bounteous ſiſter? Go with me,
To bleſs this twain, that they may proſperous be,
And honour'd in their iſſue.

SONG.

Juno. *Honour, riches, marriage-bleſſing,*
Long continuance, and increaſing,
Hourly joys be ſtill upon you!
Juno ſings her bleſſings on you.

[5] *Higheſt queen of ſtate,*
Great Juno comes; I know her by her gait.] Mr. Whalley thinks this paſſage a remarkable inſtance of Shakſpeare's knowledge of ancient poetic ſtory; and that the hint was furniſhed by the *Divum incedo Regina* of Virgil.

John Taylor, the water-poet, declares, that he never learned his *Accidence*, and that Latin and French were to him Heathen Greek; yet, by the help of Mr. Whalley's argument, I will prove him a learned man, in ſpite of every thing he may ſay to the contrary: for thus he makes a gallant addreſs his lady; "Moſt ineſtimable magazine of beauty! in whom the port and majeſty of Juno, the wiſdom of Jove's brain-bred girle, and the feature of Cytherea, have their domeſtical habitation." Farmer.

So, in *The Arraignement of Paris*, 1584:

"Firſt ſtatelie *Juno*, with her porte and grace."

Steevens.

CER. *Earth's increaſe,*[6] *and foiſon plenty;*[7]
Barns, and garners never empty;
Vines, with cluſt'ring bunches growing;
Plants, with goodly burden bowing;
Spring come to you, at the fartheſt,
In the very end of harveſt!
Scarcity, and want, ſhall ſhun you;
Ceres' bleſſing ſo is on you.

FER. This is a moſt majeſtic viſion, and Harmonious charmingly:[8] May I be bold

[6] Earth's increaſe, *and foiſon plenty*; &c.] All the editions, that I have ever ſeen, concur in placing this whole ſonnet to Juno; but very abſurdly, in my opinion. I believe every accurate reader, who is acquainted with poetical hiſtory, and the diſtinct offices of theſe two goddeſſes, and who then ſeriouſly reads over our author's lines, will agree with me, that Ceres's name ought to have been placed where I have now prefixed it. THEOBALD.

And is not in the old copy. It was added by the editor of the ſecond folio. Earth's *increaſe*, is the *produce* of the earth. The expreſſion is ſcriptural: "Then ſhall the *earth* bring forth her *increaſe*, and God, even our God, ſhall give us his bleſſing." PSALM lxvii. MALONE.

This is one amongſt a multitude of emendations which Mr. Malone acknowledges to have been introduced by the Editor of the ſecond Folio; and yet, in contradiction to himſelf in his Prolegomena, he depreciates the ſecond edition, as of no importance or value.
FENTON.

[7] — foiſon *plenty*;] i. e. plenty to the utmoſt abundance; *foiſon* ſignifying plenty. See p. 62. STEEVENS.

[8] *Harmonious charmingly:*] Mr. Edwards would read:
"*Harmonious charming* lay."
For though (ſays he) the benediction is ſung by two goddeſſes, it is yet but one *lay* or hymn. I believe, however, this paſſage appears as it was written by the poet, who, for the ſake of the verſe, made the words change places.
We might read (transferring the laſt ſyllable of the ſecond word to the end of the firſt) "Harmonious*ly* charming."
Ferdinand has already praiſed this aerial Maſque as an object of ſight; and may not improperly or inelegantly ſubjoin, that the

To think theſe ſpirits?

Pro. Spirits, which by mine art
I have from their confines call'd to enact
My preſent fancies.

Ffr. Let me live here ever;
So rare a wonder'd father,[2] and a wife,
Make this place Paradiſe.

[*Juno and Ceres whiſper, and ſend* Iris *on employment.*]

Prd. Sweet now, ſilence:
Juno and Ceres whiſper ſeriouſly;
There's ſomething elſe to do: huſh, and be mute,
Or elſe our ſpell is marr'd.

Iris. You nymphs, call'd Naiads, of the wandring brooks,[3]
With your ſedg'd crowns, and ever-harmleſs looks,
Leave your criſp channels,[4] and on this green land
Anſwer your ſummons; Juno does command:
Come, temperate nymphs, and help to celebrate
A contract of true love; be not too late.

charm of ſound was added to that of viſible grandeur. Both Juno and Ceres are ſuppoſed to ſing their parts. Steevens.

A ſimilar inverſion occurs in *A Midſummer Night's Dream:*

"But *miſerable moſt* to live unlov'd." Malone.

[2] —*a* wonder'd *father*,] i. e. a father able to perform or produce ſuch wonders. Steevens.

[3] —wandring *brooks*,] The modern editors read—*winding brooks*. The old copy—*windring*. I ſuppoſe we ſhould read—*wandring*, as it is here printed. Steevens.

[4] *Leave your* criſp *channels*,] *Criſp*, i. e. *curling*, *winding*. Lat. *criſpus*. So *Henry IV*. Part I. Act I. ſc. iv. Hotſpur, ſpeaking of the river Severn:

"And hid his *criſped* head in the hollow bank."

Criſp, however, may allude to the little wave or *curl* (as it is commonly called) that the gentleſt wind occaſions on the ſurface of waters. Steevens.

Enter certain Nymphs.

You ſun-burn'd ſicklemen, of Auguſt weary,
Come hither from the furrow, and be merry;
Make holy-day: your rye-ſtraw hats put on,
And theſe freſh nymphs encounter every one
In country footing.

Enter certain Reapers, properly habited: they join with the Nymphs in a graceful dance; towards the end whereof PROSPERO *ſtarts ſuddenly, and ſpeaks; after which, to a ſtrange, hollow, and confuſed noiſe, they heavily vaniſh.*

PRO. [*aſide.*] I had forgot that foul conſpiracy
Of the beaſt Caliban, and his confederates,
Againſt my life; the minute of their plot
Is almoſt come.—[*To the ſpirits.*] Well done;—
avoid;—no more.

FER. This is moſt ſtrange:[4] your father's in
ſome paſſion
That works him ſtrongly.

MIRA. Never till this day,
Saw I him touch'd with anger ſo diſtemper'd.

PRO. You do look, my ſon, in a mov'd ſort,
As if you were diſmay'd: be cheerful, ſir:
Our revels now are ended: theſe our actors,
As I foretold you, were all ſpirits, and
Are melted into air, into thin air:
And, like the baſeleſs fabrick of this viſion,[5]

[4] *This is* moſt *ſtrange:*] I have introduced the word—*moſt*, on account of the metre, which otherwiſe is defective.—In the firſt line of Proſpero's next ſpeech there is likewiſe an omiſſion, but I have not ventured to ſupply it. STEEVENS.

[5] *And, like the baſeleſs fabrick of this viſion*, &c.] The exact period at which this play was produced is unknown: it was not,

The cloud-capt towers, the gorgeous palaces,
The ſolemn temples, the great globe itſelf,
Yea, all which it inherit,[6] ſhall diſſolve;
And, like this inſubſtantial pageant faded,[7]

however, publiſhed before 1623. In the year 1603, the *Tragedy of Darius*, by Lord Sterline, made its appearance, and there I find the following paſſage:

" Let greatneſs of her glaſſy ſcepters vaunt,
" Not ſcepters, no, but reeds, ſoon bruis'd, ſoon broken;
" And let this worldly pomp our wits enchant,
" All fades, and ſcarcely leaves behind a token.
" Thoſe golden palaces, thoſe gorgeous halls,
" With furniture ſuperfluouſly fair,
" Thoſe ſtately courts, thoſe ſky-encount'ring walls,
" Evaniſh all like vapours in the air."

Lord Sterline's play muſt have been written before the death of queen *Elizabeth*, (which happen'd on the 24th of March 1603) as it is dedicated to *James VI. King of Scots*.

Whoever ſhould ſeek for this paſſage (as here quoted from the 4to. 1603) in the folio edition, 1637, will be diſappointed, as Lord Sterline made conſiderable changes in all his plays, after their firſt publication. STEEVENS.

[6] —*all which it* inherit,] i. e. all who poſſeſs, who dwell upon it. So, in *The Two Gentlemen of Verona*:

" This, or elſe nothing, will *inherit* her." MALONE.

[7] *And, like this inſubſtantial* pageant faded,] *Faded* means here—having vaniſhed; from the Latin, *vado*. So, in *Hamlet*:

" It *faded* on the crowing of the cock."

To feel the juſtice of this compariſon, and the propriety of the epithet, the nature of theſe exhibitions ſhould be remembered. The ancient Engliſh *pageants* were ſhows exhibited on the reception of a prince, or any other ſolemnity of a ſimilar kind. They were preſented on occaſional ſtages erected in the ſtreets. Originally they appear to have been nothing more than dumb ſhows; but before the time of our author, they had been enlivened by the introduction of ſpeaking perſonages, who were characteriſtically habited. The ſpeeches were ſometimes in verſe; and as the proceſſion moved forward, the ſpeakers, who conſtantly bore ſome alluſion to the ceremony, either converſed together in the form of a dialogue, or addreſſed the noble perſon whoſe preſence occaſioned the celebrity. On theſe allegorical ſpectacles very coſtly ornaments were beſtowed. See Fabian, II. 382. Warton's *Hiſt. of Poet.* II. 199, 202.

Leave not a rack behind :[8] We are ſuch ſtuff

The well-known lines before us may receive ſome illuſtration from Stowe's account of the pageants exhibited in the year 1604, (not very long before this play was written,) on King James, his Queen, &c. paſſing triumphantly from the Tower to Weſtminſter; on which occaſion ſeven Gates or Arches were erected in different places through which the proceſſion paſſed.—Over the firſt gate "was repreſented the true likeneſs of all the notable houſes, "Towers and ſteeples, within the citie of London."—"The "fixt arche or gate of triumph was erected above the Conduit in "Fleete-Streete, whereon the Globe of the world was ſeen to "move, &c. At Temple-bar a ſeaventh arche or gate was erect-"ed, the forefront whereof was proportioned in every reſpect like "a Temple, being dedicated to Janus, &c.—The citie of Weſt-"minſter, and dutchy of Lancaſter, at the Strand had erected "the invention of a Rainbow, the moone, ſunne, and ſtarres, "advanced between two Pyramides," &c. Annals, p. 1429, edit. 1605. Malone.

[8] *Leave not a* rack *behind:*] "The winds (ſays lord Bacon) which move the clouds above, which we call the *rack*, and are not perceived below, paſs without noiſe." I ſhould explain the word *rack* ſomewhat differently, by calling it *the laſt fleeting veſtige of the higheſt clouds, ſcarce perceptible on account of their diſtance and tenuity*. What was anciently called the *rack*, is now termed by ſailors—the *ſcud*.

The word is common to many authors contemporary with Shakſpeare. So, in the *Faithful Shepherdeſs*, by Fletcher:

"——— ſhall I ſtray
"In the middle air, and ſtay
"The ſailing *rack*."———

Again, in *David and Bethſabe*, 1599:

"Beating the clouds into their ſwifteſt *rack*."

Again, in the prologue to the *Three Ladies of London*, 1584:

"We liſt not ride the rolling *rack* that dims the chryſtal ſkies."

Again, in Shakſpeare's 33d Sonnet:

"Anon permits the baſeſt clouds to ride
"With ugly *rack* on his celeſtial face."

Mr. Pennant in his Tour in Scotland obſerves, there is a fiſh called a *rack*-rider, becauſe it appears in winter or bad weather; *Rack*, in the Engliſh of our author's days, ſignifying the *driving of the clouds by tempeſts*.

Sir T. Hanmer inſtead of *rack*, reads *track*, which may be countenanced by the following paſſage in the firſt ſcene of *Timon of Athens*:

As dreams are made of,[9] and our little life
Is rounded with a ſleep.—Sir, I am vex'd;
Bear with my weakneſs; my old brain is troubled.
Be not diſturb'd with my infirmity:
If you be pleas'd, retire into my cell,
And there repoſe; a turn or two I'll walk,
To ſtill my beating mind.

" But flies an eagle flight, bold, and forth on,
" *Leaving no tract behind.*" STEEVENS.

Rack is generally uſed for *a body of clouds*, or rather for *the courſe of clouds in motion*; ſo, in *Antony and Cleopatra*:

" That which is now a horſe, even with a thought,
" The *rack* diſlimns."

But no inſtance has yet been produced where it is uſed to ſignify *a ſingle ſmall fleeting cloud*, in which ſenſe only it can be figuratively applied here. I incline, therefore, to Sir Thomas Hanmer's emendation.

I am now inclined to think that *rack* is a mis-ſpelling for *wrack*, i. e. *wreck*, which Fletcher likewiſe has uſed for a minute broken fragment. See his *Wife for a Month*, where we find the word mis-ſpelt as it is in *The Tempeſt*:

" He will bulge ſo ſubtilly and ſuddenly,
" You may ſnatch him up by parcels, like a *ſea-rack*."

It has been urged, that " objects which have only a viſionary and inſubſtantial exiſtence, can, when the viſion is faded, leave nothing *real*, and conſequently no *wreck* behind them." But the objection is founded on miſapprehenſion. The words—" Leave not a rack (or wreck) behind," relate not to " the baſeleſs fabrick of this viſion," but to the final deſtruction of the world, of which the towers, temples, and palaces, ſhall (*like* a viſion, or a pageant,) be diſſolved, and leave no veſtige behind.

MALONE.

9 *As* dreams *are made* of,] The old copy reads—*on*. But this is a mere colloquial vitiation; *of*, among the vulgar, being ſtill pronounced—*on*. STEEVENS.

The ſtanza which immediately precedes the lines quoted by Mr. Steevens from Lord Sterline's *Darius*, may ſerve ſtill further to confirm the conjecture that one of theſe poets imitated the other. Our author was, I believe, the imitator.

" And when the eclipſe comes of our glory's light,
" Then what avails the adoring of a name?
" A meer *illuſion made to mock the ſight*,
" Whoſe beſt was but the ſhadow of a *dream*." MALONE.

Fer. Mira. We wiſh your peace.

[*Exeunt.*

Pro. Come with a thought:—I thank you:—
Ariel, come.[2]

Enter Ariel.

Ari. Thy thoughts I cleave to:[3] What's thy
pleaſure?

Pro. Spirit,
We muſt prepare to meet with Caliban.[4]

Ari. Ay, my commander: when I preſented
Ceres,
I thought to have told thee of it; but I fear'd,
Leſt I might anger thee.

Pro. Say again, where didſt thou leave theſe
varlets?

Ari. I told you, ſir, they were red-hot with
drinking;

[2] Fer. Mir. *We wiſh your peace.*
Pro. *Come with a thought:—I thank* you:—*Ariel, come.*] The old copy reads "—I thank *thee.*" But theſe thanks being in reply to the joint wiſh of Ferdinand and Miranda, I have ſubſtituted *you* for *thee*, by the advice of Mr. Ritſon. Steevens.

[3] *Thy thoughts I* cleave to:] To *cleave to*, is to *unite with cloſely*. So, in *Macbeth:*

"Like our ſtrange garments, *cleave* not *to* their mould."

Again:

"If you ſhall *cleave to* my conſent." Steevens.

[4] —to meet with *Caliban.*] *To meet with* is to *counteract*; to play ſtratagem againſt ſtratagem.—*The parſon knows the temper of every one in his houſe, and accordingly either* meets with *their vices, or advances their virtues.* Herbert's *Country Parſon.* Johnson.

So, in *Cynthia's Revenge*, 1613:

"——— You may *meet*
"*With* her abuſive malice, and exempt
"Yourſelf from the ſuſpicion of revenge." Steevens.

So full of valour, that they ſmote the air
For breathing in their faces; beat the ground
For kiſſing of their feet: yet always bending
Towards their project: Then I beat my tabor,
At which, like unback'd colts, they prick'd their ears,
Advanc'd their eye-lids,[5] lifted up their noſes,
As they ſmelt muſick; ſo I charm'd their ears,
That, calf-like, they my lowing follow'd, through
Tooth'd briers, ſharp furzes, pricking goſs,[6] and thorns,
Which enter'd their frail ſhins: at laſt I left them

[5] *Advanc'd their eye-lids*, &c.] Thus Drayton, in his *Nymphidia, or Court of Fairie*:

" But once the circle got within,
" The charms to work do ſtraight begin,
" And he was caught as in a gin:
" For as he thus was buſy,
" A pain he in his head-piece feels,
" Againſt a ſtubbed tree he reels,
" And up went poor Hobgoblin's heels:
" Alas, his brain was dizzy.
" At length upon his feet he gets,
" Hobgoblin fumes, Hobgoblin frets;
" And as again he forward ſets,
" And through the buſhes ſcrambles,
" A ſtump doth hit him in his pace,
" Down comes poor Hob upon his face,
" And lamentably tore his caſe
" Among the briers and brambles." JOHNSON.

[6] —*pricking* goſs,] I know not how Shakſpeare diſtinguiſhed *goſs* from *furze*; for what he calls *furze* is called *goſs* or *gorſe* in the midland counties.

This word is uſed in the firſt chorus to Kyd's *Cornelia*, 1594:

" With worthleſs *gorſe* that, yearly, fruitleſs dies."

STEEVENS.

By the latter, Shakſpeare means the low ſort of *gorſe* that only grows upon wet ground, and which is well deſcribed by the name of *whins* in Markham's *Farewell to Huſbandry*. It has prickles like thoſe on a roſe-tree or a gooſeberry. *Furze* and *whins* occur together in Dr. Farmer's quotation from Holinſhed. TOLLET.

I' the filthy mantled pool [7] beyond your cell,
There dancing up to the chins, that the foul lake
O'er-ſtunk their feet.

Pro. This was well done, my bird:
Thy ſhape inviſible retain thou ſtill:
The trumpery in my houſe, go, bring it hither,
For ſtale to catch theſe thieves.[8]

Ari. I go, I go. [*Exit.*

Pro. A devil, a born devil, on whoſe nature
Nurture can never ſtick; [9] on whom my pains,
Humanely taken, all, all loſt, quite loſt; [2]
And as, with age, his body uglier grows,
So his mind cankers: [3] I will plague them all,

Re-enter Ariel *loaden with gliſtering apparel, &c.*

Even to roaring:—Come, hang them on this line.

[7] *I' the filthy mantled pool*—] Perhaps we ſhould read—filth-*y*mantled.—A ſimilar idea occurs in *K. Lear:*

"Drinks the green *mantle* of the ſtanding *pool*." Steevens.

[8] *For* ſtale *to catch theſe thieves.*] *Stale* is a word in *fowling*, and is uſed to mean a *bait* or *decoy* to catch birds.

So, in *A Looking glaſs for London and England*, 1617:

"Hence tools of wrath, *ſtales* of temptation!"

Again, in Green's *Mamillia*, 1595: "—that ſhe might not ſtrike at the *ſtale*, leſt ſhe were canvaſſed in the nets." Steevens.

[9] Nurture *can never ſtick*;] *Nurture* is *education*. Steevens.

[2] —all, *all loſt*,] The firſt of theſe words was probably introduced by the careleſſneſs of the tranſcriber or compoſitor. We might ſafely read—*are* all loſt. Malone.

[3] *And as, with age, his body uglier grows,*
So his mind cankers:] Shakſpeare, when he wrote this deſcription, perhaps recollected what his patron's moſt intimate friend, the great lord Eſſex, in an hour of diſcontent, ſaid of queen Elizabeth;——"*that ſhe grew old and canker'd, and that her mind was become as crooked as her carcaſe:*"——a ſpeech, which, according to Sir Walter Raleigh, coſt him his head, and which, we may therefore ſuppoſe, was at that time much talked of. This play being written in the time of king James, theſe obnoxious words might be ſafely repeated. Malone.

PROSPERO *and* ARIEL *remain invisible. Enter* CALIBAN, STEPHANO, *and* TRINCULO, *all wet.*

CAL. Pray you, tread ſoftly, that the blind mole may not
Hear a foot fall:[4] we now are near his cell.

STE. Monſter, your fairy, which, you ſay, is a harmleſs fairy, has done little better than play'd the Jack with us.[5]

TRIN. Monſter, I do ſmell all horſe-piſs; at which my noſe is in great indignation.

STE. So is mine. Do you hear, monſter? If I ſhould take a diſpleaſure againſt you; look you,—

TRIN. Thou wert but a loſt monſter.

CAL. Good my lord, give me thy favour ſtill:
Be patient, for the prize I'll bring thee to
Shall hood-wink this miſchance: therefore, ſpeak ſoftly;
All's huſh'd as midnight yet.

TRIN. Ay, but to loſe our bottles in the pool,—

STE. There is not only diſgrace and diſhonour in that, monſter, but an infinite loſs.

TRIN. That's more to me than my wetting: yet this is your harmleſs fairy, monſter.

[4] ——*the blind mole may not*
Hear a foot fall:] This quality of hearing which the mole is ſuppoſed to poſſeſs in ſo high a degree, is mentioned in Euphues, 4to. 1581, p. 64, "Doth not the lion for ſtrength, the turtle for love, the ant for labour, excel man? Doth not the eagle ſee clearer, the vulture ſmell better, *the moale heare lightlyer?*" REED.

[5] —*has done little better than play'd the* Jack *with us.*] i. e. He has played *Jack with a lantern*; has led us about like an *ignis fatuus*, by which travellers are decoyed into the mire. JOHNSON.

Ste. I will fetch off my bottle, though I be o'er ears for my labour.

Cal. Pr'ythee, my king, be quiet: Seeſt thou here,
This is the mouth o' the cell: no noiſe, and enter:
Do that good miſchief, which may make this iſland
Thine own for ever, and I, thy Caliban,
For aye thy foot-licker.

Ste. Give me thy hand: I do begin to have bloody thoughts.

Trin. O king Stephano! O peer! O worthy Stephano! look, what a wardrobe here is for thee![6]

Cal. Let it alone, thou fool; it is but traſh.

Trin. O, ho, monſter; we know what belongs to a frippery:[7]—O king Stephano!

Ste. Put off that gown, Trinculo; by this hand, I'll have that gown.

Trin. Thy grace ſhall have it.

Cal. The dropſy drown this fool! what do you mean,

[6] Trin. *O king Stephano! O peer! O worthy Stephano! look what a wardrobe here is for thee!*] The humour of theſe lines conſiſts in their being an alluſion to an old celebrated ballad, which begins thus: *King Stephen was a worthy peer*—and celebrates that king's parſimony with regard to his *wardrobe*.——There are two ſtanzas of this ballad in *Othello*. WARBURTON.

The old ballad is printed at large in *The Reliques of Ancient Poetry*, Vol. I. PERCY.

[7] —*we know what belongs to a* frippery:] A *frippery* was a ſhop where old clothes were ſold. *Fripperie*, Fr.

Beaumont and Fletcher uſe the word in this ſenſe, in *Wit without Money*, Act II:

"As if I were a running *frippery*."

So, in *Monſieur d' Olive*, a comedy, by Chapman, 1606: "Paſſing

To doat thus on ſuch luggage? Let's along,[8]
And do the murder firſt: if he awake,
From toe to crown he'll fill our ſkins with pinches;
Make us ſtrange ſtuff.

Ste. Be you quiet, monſter.—Miſtreſs line, is not this my jerkin? Now is the jerkin under the line:[9] now, jerkin, you are like to loſe your hair, and prove a bald jerkin.

yeſterday by the *frippery*, I ſpied two of them hanging out at a ſtall, with a gambrell thruſt from ſhoulder to ſhoulder."

The perſon who kept one of theſe ſhops, was called a *fripper*.

Strype, in the life of Stowe, ſays, that theſe *frippers* lived in Birchin-lane and Cornhill. Steevens.

8 — *Let's* along,] Firſt edit. *Let's* alone. Johnson.

I believe the poet wrote:

" —— Let *it* alone,
" And do the murder firſt."

Caliban had uſed the ſame expreſſion before. Mr. Theobald reads—let's *along*. Malone.

Let's alone, may mean—Let you and I only go to commit the murder, leaving Trinculo, who is ſo ſolicitous about the *traſh* of dreſs, behind us. Steevens.

9 — *under the line:*] An alluſion to what often happens to people who paſs the line. The violent fevers, which they contract in that hot climate, make them loſe their hair. Edwards' MSS.

Perhaps the alluſion is to a more indelicate diſeaſe than any peculiar to the equinoxial.

So, in *The Noble Soldier*, 1632:

" 'Tis hot going under the *line* there."

Again, in *Lady Alimony*, 1659:

" —— Look to the clime
" Where you inhabit; that's the torrid zone:
" Yea, there goes *the hair* away."

Shakſpeare ſeems to deſign an equivoque between the equinoxial and the girdle of a woman.

It may be neceſſary, however, to obſerve, as a further elucidation of this miſerable jeſt, that the lines on which clothes are hung, are uſually made of twiſted horſe-*hair*. Steevens.

Trin. Do, do: We ſteal by line and level, and't like your grace.

Ste. I thank thee for that jeſt; here's a garment for't: wit ſhall not go unrewarded, while I am king of this country: *Steal by line and level*, is an excellent paſs of pate; there's another garment for't.

Trin. Monſter, come, put ſome lime[2] upon your fingers, and away with the reſt.

Cal. I will have none on't: we ſhall loſe our time,
And all be turn'd to barnacles, or to apes[3]
With foreheads villainous low.[4]

[2] — *put ſome* lime, &c.] That is, *birdlime*. Johnson.
So, in Green's *Diſputation between a He and She Conycatcher*, 1592: " — mine eyes are ſtauls, and my hands *lime* twigs."
Steevens.

[3] — *to* barnacles, *or to apes* —] Skinner ſays *barnacle* is *Anſer Scoticus*. The *barnacle* is a kind of ſhell-fiſh growing on the bottoms of ſhips, and which was anciently ſuppoſed, when broken off, to become one of theſe geeſe. Hall, in his *Virgidemiarum*, lib. iv. ſat. 2. ſeems to favour this ſuppoſition:

" The Scottiſh *barnacle*, if I might chooſe,
" That of a worme doth waxe a winged gooſe," &c.

So likewiſe Marſton, in his *Malecontent*, 1604:

" —— like your Scotch *barnacle*, now a block,
" Inſtantly a worm, and preſently a great gooſe."

" There are" (ſays Gerard, in his *Herbal*, edit. 1597, page 1391) " in the north parts of Scotland certaine trees, whereon do grow ſhell-fiſhes, &c. &c. which, falling into the water, do become fowls, whom we call *barnakles*; in the north of England *brant geeſe*; and in Lancaſhire *tree geeſe*." &c.

This vulgar error deſerves no ſerious confutation. Commend me, however, to Holinſhed, (Vol. I. p. 38.) who declares himſelf to have ſeen the feathers of theſe *barnacles* " hang out of the ſhell at leaſt two inches." And in the 27th ſong of Drayton's *Polyolbion*, the ſame account of their generation is given.
Collins.

[4] *With* foreheads *villainous* low.] *Low foreheads* were anciently

Ste. Monſter, lay-to your fingers; help to bear this away, where my hogſhead of wine is, or I'll turn you out of my kingdom: go to, carry this.

Trin. And this.

Ste. Ay, and this.

A noiſe of hunters heard.[5] *Enter divers Spirits, in ſhape of hounds, and hunt them about;* Prospero *and* Ariel *ſetting them on.*

Pro. Hey, *Mountain*, hey!

Ari. *Silver!* there it goes, *Silver!*

Pro. *Fury*, *Fury!* there, *Tyrant*, there! hark, hark!

[Cal. Ste. *and* Trin. *are driven out.*

Go, charge my goblins that they grind their joints
With dry convulſions; ſhorten up their ſinews
With aged cramps; and more pinch-ſpotted make them,
Than pard, or cat o' mountain.

reckoned among deformities. So, in the old bl. l. ballad, entitled *A Peerleſſe Paragon:*

" Her beetle brows all men admire,
" Her *forehead wondrous low.*"

Again, (the quotation is Mr. Malone's,) in *Antony and Cleopatra:*

" —— And her *forehead*
" As *low* as ſhe would wiſh it." Steevens.

[5] *A noiſe of hunters heard.*] Shakſpeare might have had in view "*Arthur's Chace*, which many believe to be in France, and think that it is a kennel of black dogs followed by unknown huntſmen with an exceeding great ſound of horns, as if it was a very hunting of ſome wild beaſt." See a *Treatiſe of Spectres* tranſlated from the French of Peter de Loier, and publiſhed in quarto, 1605. Grey.

" Hecate, (ſays the ſame writer, *ibid.*) as the Greeks affirmed, did uſe to ſend *dogges* unto men, to feare and terrifie them." Malone.

Ari. Hark, they roar.
Pro. Let them be hunted ſoundly: At this hour
Lie at my mercy all mine enemies:
Shortly ſhall all my labours end, and thou
Shalt have the air at freedom: for a little,
Follow, and do me ſervice. [*Exeunt.*

ACT V. SCENE I.

Before the Cell of Proſpero.

Enter PROSPERO *in his magick robes, and* ARIEL.

Pro. Now does my project gather to a head:
My charms crack not; my ſpirits obey; and time
Goes upright with his carriage.[6] How's the day?
Ari. On the ſixth hour; at which time, my lord,
You ſaid our work ſhould ceaſe.
Pro. I did ſay ſo,
When firſt I rais'd the tempeſt. Say, my ſpirit,
How fares the king and his?[7]
Ari. Confin'd together
In the ſame faſhion as you gave in charge;
Juſt as you left them; all priſoners, ſir,
In the lime-grove which weather-fends your cell;

[6] ——— *and time*
Goes upright with his carriage.] Alluding to one carrying a burthen. This critical period of my life proceeds as I could wiſh. Time brings forward all the expected events, without faultering under his burthen. STEEVENS.

[7] —*the king and his?*] The old copy reads—"the king and his *followers?*" But the word *followers* is evidently an interpolation, (or gloſs which had crept into the text) and ſpoils the metre without help to the ſenſe. STEEVENS.

They cannot budge, till your releaſe.[8] The king,
His brother, and yours, abide all three diſtracted;
And the remainder mourning over them,
Brim-full of ſorrow, and diſmay; but chiefly
Him you term'd, ſir, *The good old lord, Gonzalo*;
His tears run down his beard, like winter's drops
From eaves of reeds: your charm ſo ſtrongly works
them,
That if you now beheld them, your affections
Would become tender.

Pro. Do'ſt thou think ſo, ſpirit?

Ari. Mine would, ſir, were I human.

Pro. And mine ſhall.
Haſt thou, which art but air, a touch, a feeling[9]
Of their afflictions? and ſhall not myſelf,
One of their kind, that reliſh all as ſharply,
Paſſion as they,[2] be kindlier mov'd than thou art?
Though with their high wrongs I am ſtruck to the
quick,
Yet, with my nobler reaſon, 'gainſt my fury
Do I take part: the rarer action is
In virtue than in vengeance: they being penitent,

[8] ——*till your releaſe.*] i. e. till you releaſe them. Malone.

[9] ——*a* touch, *a feeling*——] A *touch* is a *ſenſation*. So, in *Cymbeline*:

" ——a *touch* more rare
" Subdues all pangs, all fears."

So, in the 141ſt ſonnet of Shakſpeare:

" Nor tender feeling to baſe *touches* prone."

Again, in the *Civil Wars* of Daniel, B. I:

" I know not how their death gives ſuch a *touch*."

Steevens.

[2] —*that reliſh all as ſharply,*
Paſſion as they,] I feel every thing with the ſame quick ſenſibility, and am moved by the ſame paſſions as they are.

A ſimilar thought occurs in *K. Rich. II*:

" *Taſte grief*, need friends, like you," &c. Steevens.

The ſole drift of my purpoſe doth extend
Not a frown further: Go, releaſe them, Ariel;
My charms I'll break, their ſenſes I'll reſtore,
And they ſhall be themſelves.

Ari. I'll fetch them, ſir. [*Exit.*

Pro. Ye elves of hills, brooks, ſtanding lakes, and groves;[2]

[2] *Ye elves of hills, brooks, ſtanding lakes, and groves*;] This ſpeech Dr. Warburton rightly obſerves to be borrowed from Medea's in *Ovid:* and, "it proves, ſays Mr. Holt, beyond contradiction, that Shakſpeare was perfectly acquainted with the ſentiments of the ancients on the ſubject of inchantments." The original lines are theſe:

" Auræque, & venti, monteſque, amneſque, lacuſque,
" Diique omnes nemorum, diique omnes noctis, adeſte."

The tranſlation of which, by Golding, is by no means literal, and Shakſpeare hath cloſely followed it. FARMER.

Whoever will take the trouble of comparing this whole paſſage with Medea's ſpeech, as tranſlated by Golding, will ſee evidently that Shakſpeare copied the tranſlation, and not the original. The particular expreſſions that ſeem to have made an impreſſion on his mind, are printed in Italicks:

" Ye ayres and windes, ye *elves of hills*, of *brookes*, of woodes alone,
" Of *ſtanding lakes*, and of the night, approche ye everych one.
" *Through help of whom* (the crooked bankes much wondering at the thing)
" I have compelled ſtreames to run clear backward to their ſpring.
" By charms I make the calm ſea rough, and make the rough ſeas playne,
" And cover all the ſkie with clouds, and *chaſe* them thence again.
" *By charms I raiſe and lay the windes*, and burſt the viper's jaw,
" And from the bowels of the earth both ſtones and trees do draw.
" Whole woods and forreſts I remove, *I make the mountains ſhake*,
" And even the earth itſelf to groan and fearfully to quake.
" *I call up dead men from their graves*, and thee, O lightſome moone,
" I darken oft, though beaten braſs abate thy peril ſoone.
" Our ſorcerie *dimmes* the morning faire, and darks *the ſun at noone*.
" The flaming breath of fierie bulles ye quenched for my ſake,
" And cauſed their unwieldy neckes the bended yoke to take.

And ye, that on the ſands with printleſs foot
Do chaſe the ebbing Neptune,[3] and do fly him,
When he comes back; you demy-puppets, that
By moon-ſhine do the green-four ringlets make,
Whereof the ewe not bites; and you, whoſe paſ-
time
Is to make midnight muſhrooms; that rejoice
To hear the ſolemn curfew; by whoſe aid
(Weak maſters though ye be,)[4] I have be-dimm'd
The noon-tide ſun, call'd forth the mutinous winds,
And 'twixt the green ſea and the azur'd vault
Set roaring war: to the dread rattling thunder

" Among the earth-bred brothers you a *mortal warre did ſet*,
" And brought aſleep the dragon fell, whoſe eyes were never ſhet."
MALONE.

Ye elves *of hills*, &c.] *Fairies* and *elves* are frequently, in the poets mentioned together, without any diſtinction of character that I can recollect. Keyſler ſays, that *alp* and *alf*, which is *elf* with the *Suedes* and *Engliſh*, equally ſignified a mountain, or a dæmon of the mountains. This ſeems to have been its original meaning; but Somner's Dict. mentions elves or fairies of the mountains, of the woods, of the ſea and fountains, without any diſtinction between elves and fairies. TOLLET.

[3] —— *with* printleſs *foot*
Do chaſe the ebbing Neptune,] So Milton, in his *Maſque*:
" Whilſt from off the waters fleet,
" Thus I ſet my *printleſs* feet." STEEVENS.

[4] (*Weak* maſters *though ye be*,)] The meaning of this paſſage may be, *Though you are but inferior maſters of theſe ſupernatural powers—though you poſſeſs them but in a low degree.* Spenſer uſes the ſame kind of expreſſion in *The Fairy Queen*, B. III. cant. 8. ſt. 4.
" Where ſhe (the witch) was wont her ſprights to entertain.
" *The maſters of her art:* there was ſhe fain
" To call them all in order to her aid." STEEVENS.

—— *by whoſe aid*,
(*Weak* maſters *though ye be*,)] That is; ye are powerful auxiliaries, but weak if left to yourſelves;—your employment is then to make green ringlets, and midnight muſhrooms, and to play the idle pranks mentioned by Ariel in his next ſong;—yet by your aid I have been enabled to invert the courſe of nature. We ſay proverbially, " Fire is a good *ſervant* but a bad *maſter*." BLACKSTONE.

Have I given fire, and rifted Jove's ſtout oak
With his own bolt: the ſtrong-bas'd promontory
Have I made ſhake; and by the ſpurs pluck'd up
The pine, and cedar: graves, at my command,
Have wak'd their ſleepers; oped, and let them forth
By my ſo potent art: But this rough magick [5]
I here abjure: and, when I have requir'd
Some heavenly muſick, (which even now I do,)
To work mine end upon their ſenſes, that
This airy charm is for, I'll break my ſtaff,
Bury it certain fathoms in the earth,
And, deeper than did ever plummet ſound,
I'll drown my book. [*Solemn muſick.*

Re-enter ARIEL: *after him,* ALONSO, *with a frantick geſture, attended by* GONZALO; SEBASTIAN *and* ANTONIO *in like manner, attended by* ADRIAN *and* FRANCISCO: *They all enter the circle which* PROSPERO *had made, and there ſtand charmed; which* Proſpero *obſerving, ſpeaks.*

A ſolemn air, and the beſt comforter
To an unſettled fancy, cure thy brains,[6]

[5] —But *this rough magick*, &c.] This ſpeech of Proſpero ſets out with a long and diſtinct invocation to the various miniſters of his art: yet to what purpoſe they were invoked does not very diſtinctly appear. Had our author written—"*All* this," &c. inſtead of—"*But* this," &c. the concluſion of the addreſs would have been more pertinent to its beginning. STEEVENS.

[6] *A ſolemn air, and the beſt comforter*
To an unſettled fancy, cure thy brains, &c.] Proſpero does not deſire *them* to cure *their brains*. His expreſſion is optative, not imperative; and means—*May* muſic cure thy brains! i. e. ſettle them. Mr. Malone reads—

"To an unſettled fancy's cure! Thy brains,
"Now uſeleſs, *boil* within thy ſcull:"— STEEVENS.

The old copy reads—*fancy*. For this emendation I am anſwerable. So, in *King John:*

"My widow's comfort, and *my ſorrow's cure.*"

Now uſeleſs, boil'd within thy ſkull![7] There ſtand,
For you are ſpell-ſtopp'd.——
Holy Gonzalo, honourable man,
Mine eyes, even ſociable to the ſhew of thine,
Fall fellowly drops.[8]—The charm diſſolves apace;
And as the morning ſteals upon the night,
Melting the darkneſs, ſo their riſing ſenſes
Begin to chaſe the ignorant fumes[9] that mantle
Their clearer reaſon.—O my good Gonzalo,
My true preſerver, and a loyal ſir
To him thou follow'ſt; I will pay thy graces
Home, both in word and deed.—Moſt cruelly
Didſt thou, Alonſo, uſe me and my daughter:
Thy brother was a furtherer in the act;—
Thou'rt pinch'd for't now, Sebaſtian.—Fleſh and
blood,[2]

Again, in *Romeo and Juliet:*

" —— *Confuſion's cure*
" Lives not in theſe confuſions."

Proſpero begins by obſerving, that the air which had been played was admirably adapted to compoſe unſettled minds. He then addreſſes Gonzalo and the reſt, who had juſt before gone into the circle: " Thy brains, now uſeleſs, boil within thy ſkull," &c. [the ſoothing ſtrain not having yet begun to operate.] Afterwards, perceiving that the muſick begins to have the effect intended, he adds, " The charm diſſolves apace." Mr. Pope and the ſubſequent editors read—*boil'd.* MALONE.

[7] ——boil'd *within thy ſkull!*] So, in *A Midſummer Night's Dream:*

" Lovers and madmen have ſuch *ſeething* brains," &c.
STEEVENS.

Again, in *The Winter's Tale:* " Would any but theſe *boil'd brains* of nineteen and two-and-twenty, hunt this weather?"
MALONE.

[8] —*fellowly drops.*] I would read, *fellow* drops. The additional ſyllable only injures the metre, without enforcing the ſenſe. *Fellowly*, however, is an adjective uſed by Tuſſer. STEEVENS.

[9] ——*the ignorant fumes*——] i. e. the fumes of ignorance.
HEATH.

[2] *Thou'rt pinch'd for't now, Sebaſtian.—Fleſh and blood,*] Thus

You brother mine, that entertain'd ambition,[3]
Expell'd remorſe, and nature;[4] who, with Sebaſtian,
(Whoſe inward pinches therefore are moſt ſtrong,)
Would here have kill'd your king; I do forgive thee,
Unnatural though thou art!—Their underſtanding
Begins to ſwell; and the approaching tide
Will ſhortly fill the reaſonable ſhores,
That now lie foul and muddy. Not one of them,
That yet looks on me, or would know me:—Ariel,
Fetch me the hat and rapier in my cell;
[*Exit* ARIEL.
I will diſ-caſe me, and myſelf preſent,
As I was ſometime Milan:—quickly, ſpirit;
Thou ſhalt ere long be free.

ARIEL *re-enters, ſinging, and helps to attire* PROSPERO.

ARI. *Where the bee ſucks, there ſuck I;*
In a cowſlip's bell I lie:[5]
There I couch when owls do cry.[6]
On the bat's back I do fly,
After ſummer, merrily:[7]
Merrily, merrily, ſhall I live now,
Under the bloſſom that hangs on the bough.

the old copy: Theobald points the paſſage in a different manner, and perhaps rightly:

"Thou'rt pinch'd for't now, Sebaſtian, fleſh and blood."
STEEVENS.

[3] —*that* entertain'd *ambition,*] Old copy—*entertain.* Corrected by the editor of the ſecond folio. MALONE.

[4] —remorſe *and* nature;] *Remorſe* is by our author and the contemporary writers generally uſed for *pity*, or *tenderneſs of heart*. *Nature* is natural affection. MALONE.

[5] *In a* cowſlip's *bell I lie:*] So, in Drayton's *Nymphidia:*

"At midnight, the appointed hour;
"And for the queen a fitting *bower,*

Pro. Why, that's my dainty Ariel: I ſhall miſs thee;

" Quoth he, is that fair *cowſlip* flower
" On Hipcut hill that bloweth."

The date of this poem not being aſcertained, we know not whether our author was indebted to it, or was himſelf copied by Drayton. I believe, the latter was the imitator. *Nymphidia* was not written, I imagine, till after the Engliſh Don Quixote had appeared in 1612. MALONE.

6 —*when owls do cry.*] i. e. at night. As this paſſage is now printed, Ariel ſays that he repoſes in a cowſlip's bell during the night. Perhaps, however, a full point ought to be placed after the word *couch*, and a comma at the end of the line. If the paſſage ſhould be thus regulated, Ariel will then take his departure by night, the proper ſeaſon for the bat to ſet out upon the expedition. MALONE.

7 *After ſummer, merrily:*] This is the reading of all the editions. Yet Mr. Theobald has ſubſtituted *ſun-ſet*, becauſe Ariel talks of riding on the bat in this expedition. An idle fancy. That circumſtance is given only to deſign the *time of night* in which fairies travel. One would think the conſideration of the circumſtances ſhould have ſet him right. Ariel was a ſpirit of great delicacy, bound by the charms of Proſpero to a conſtant attendance on his occaſions. So that he was confined to the iſland winter and ſummer. But the roughneſs of winter is repreſented by Shakſpeare as diſagreeable to fairies, and ſuch like delicate ſpirits, who, on this account, conſtantly follow *ſummer*. Was not this then the moſt agreeable circumſtance of Ariel's new-recovered liberty, that he could now avoid *winter*, and follow *ſummer* quite round the globe? But to put the matter quite out of queſtion, let us conſider the meaning of this line:

" *There I couch when owls do cry.*"

Where? in the *cowſlip's bell*, and *where the bee ſucks*, he tells us: this muſt needs be in *ſummer*. When? *when owls cry*, and this is in *winter*:

" When blood is nipp'd, and ways be foul,
" Then nightly ſings the ſtaring owl."

The Song of *Winter* in *Love's Labour's Loſt*.

The conſequence is, that Ariel *flies after ſummer*. Yet the Oxford Editor has adopted this judicious emendation of Mr. Theobald. WARBURTON.

Ariel does not appear to have been confined to the iſland ſummer and winter, as he was ſometimes ſent on ſo long an errand as to the Bermoothes. When he ſays, *On the bat's back I do fly*, &c.

But yet thou ſhalt have freedom: ſo, ſo, ſo.—
To the king's ſhip, inviſible as thou art:

he ſpeaks of his preſent ſituation only; nor triumphs in the idea of his future liberty, till the laſt couplet:

" *Merrily, merrily,*" &c.

The bat is no bird of paſſage, and the expreſſion is therefore probably uſed to ſignify, *not that he purſues ſummer*, but that, *after ſummer is paſt*, he rides upon the warm down of a bat's back, which ſuits not improperly with the delicacy of his airy being. *After ſummer* is a phraſe in *K. Henry VI.* P. II. Act II. ſc. iv.

Shakſpeare, who, in his *Midſummer Night's Dream*, has placed the light of a glow-worm in its eyes, might, through the ſame ignorance of natural hiſtory, have ſuppoſed the bat to be a bird of paſſage. Owls cry not only in winter. It is well known that they are to the full as clamorous in ſummer; and as a proof of it, Titania, in *A Midſummer Night's Dream*, the time of which is ſuppoſed to be May, commands her fairies to—

" ——*keep back*
" *The clamorous owl, that nightly hoots.*"— STEEVENS.

Our author is ſeldom ſolicitous that every part of his imagery ſhould correſpond. I therefore, think, that though the bat is " no bird of paſſage," Shakſpeare probably meant to expreſs what Dr. Warburton ſuppoſes. A ſhort account, however, of this winged animal may perhaps prove the beſt illuſtration of the paſſage before us:

" The bat (ſays Dr. Goldſmith, in his entertaining and in-
" ſtructive *Natural Hiſtory*,) makes its appearance in *ſummer*, and
" begins its flight in the duſk of the evening. It appears only in the
" *moſt pleaſant* evenings; at other times it continues in its retreat;
" the chink of a ruined building, or the hollow of a tree. Thus
" the little animal even in ſummer ſleeps the greateſt part of his
" time, never venturing out by day-light, nor in *rainy* weather. But
" its ſhort life is ſtill more abridged by continuing in a torpid
" ſtate during the *winter*. At the approach of the cold ſeaſon,
" the bat prepares for its ſtate of lifeleſs inactivity, and ſeems
" rather to chooſe a place where it may continue ſafe from inter-
" ruption, than where it may be warmly or commodiouſly
" lodged."

When Shakſpeare had determined to ſend Ariel in purſuit of ſummer, wherever it could be found, as moſt congenial to ſuch an airy being, is it then ſurpriſing that he ſhould have made the *bat*, rather than " the wind, his poſt-horſe;" an animal thus delighting in that ſeaſon, and reduced by winter to a ſtate of lifeleſs inactivity? MALONE.

There ſhalt thou find the mariners aſleep
Under the hatches; the maſter, and the boatſwain,
Being awake, enforce them to this place;
And preſently, I pr'ythee.

Ari. I drink the air [9] before me, and return
Or e'er your pulſe twice beat. [*Exit* Ariel.

Gon. All torment, trouble, wonder, and amaze-
ment
Inhabits here; Some heavenly power guide us
Out of this fearful country!

Pro. Behold, ſir king,
The wronged duke of Milan, Proſpero:
For more aſſurance that a living prince
Does now ſpeak to thee, I embrace thy body;
And to thee, and thy company, I bid
A hearty welcome.

Alon. Whe'r thou beeſt he, or no,[2]

[8] —*ſhall I live now,*
Under the bloſſom that hangs on the bough.] This thought is not thrown out at random. It compoſed a part of the magical ſyſtem of theſe days. In *Taſſo's Godfrey of Bulloigne*, by Fairfax, B. IV. ſt. 18:

" The goblins, fairies, feends, and furies mad,
" Ranged in flowrie dales, and mountaines hore,
" *And under everie trembling leafe they ſit.*"

The idea was probably firſt ſuggeſted by the deſcription of the venerable elm which Virgil planted at the entrance of the infernal ſhades. *Æn.* vi. v. 282:

" Ulmus opaca, ingens; quam ſedem ſomnia vulgò
" Vana tenêre ferunt, *foliiſque ſub omnibus hærent.*"

Holt White.

[9] *I drink the air*—] *To drink the air*—is an expreſſion of ſwiftneſs of the ſame kind as *to devour the way* in *K. Henry IV.* Johnson.

[2] Whe'r *thou beeſt he, or no,*] *Whe'r* for *whether*, is an abbreviation frequently uſed both by Shakſpeare and Jonſon. So, in *Julius Cæſar:*

" See, *whe'r* their baſeſt metal be not mov'd."

Or ſome inchanted trifle to abuſe me,
As late I have been, I not know: thy pulſe
Beats, as of fleſh and blood; and, ſince I ſaw thee,
The affliction of my mind amends, with which,
I fear, a madneſs held me: this muſt crave
(An if this be at all,) a moſt ſtrange ſtory.
Thy dukedom I reſign;[3] and do intreat
Thou pardon me my wrongs:—But how ſhould
Proſpero
Be living, and be here?

Pro. Firſt, noble friend,
Let me embrace thine age; whoſe honour cannot
Be meaſur'd, or confin'd.

Gon. Whether this be,
Or be not, I'll not ſwear.

Pro. You do yet taſte
Some ſubtilties o' the iſle,[4] that will not let you

Again, in the *Comedy of Errors*:

"Good ſir, ſay *whe'r* you'll anſwer me, or not."

M. Mason.

[3] *Thy dukedom I reſign*;] The duchy of Milan being through the treachery of Antonio made feudatory to the crown of Naples, Alonſo promiſes to reſign his claim of ſovereignty for the future. Steevens.

[4] *You do yet* taſte
Some ſubtilties *o' the iſle*,] This is a phraſe adopted from ancient cookery and confectionary. When a diſh was ſo contrived as to appear unlike what it really was, they called it a *ſubtilty*. Dragons, caſtles, trees, &c. made out of ſugar, had the like denomination. See Mr. Pegge's gloſſary to the *Form of Cury*, &c. Article *Sotiltees*.

Froiſſard complains much of this practice, which often led him into miſtakes at dinner. Deſcribing one of the feaſts of his time, he ſays there was "*grant planté de meſtz ſi etranges & ſi deſguiſez qu'on ne les pouvait deviſer*;" and L'Etoile ſpeaking of a ſimilar entertainment in 1597, adds "*Tous les poiſſons eſtoient fort dextrement deſguiſez en viande de chair, qui eſtoient monſtres marins pour la pluſpart, qu'on avait fait venir exprès de tous les coſtez.*" Steevens.

Believe things certain:—Welcome, my friends all:—
But you, my brace of lords, were I ſo minded,
[*Aſide to* SEB. *and* ANT.
I here could pluck his highneſs' frown upon you,
And juſtify you traitors; at this time
I'll tell no tales.

SEB. The devil ſpeaks in him. [*Aſide.*

PRO. No:——
For you, moſt wicked ſir, whom to call brother
Would even infect my mouth, I do forgive
Thy rankeſt fault; all of them; and require
My dukedom of thee, which, perforce, I know,
Thou muſt reſtore.

ALON. If thou beeſt Proſpero,
Give us particulars of thy preſervation:
How thou haſt met us here, who three hours ſince[5]
Were wreck'd upon this ſhore; where I have loſt,
How ſharp the point of this remembrance is!
My dear ſon Ferdinand.

PRO. I am woe for't, ſir.[6]

[5] —*who* three hours *ſince*—] The unity of time is moſt rigidly obſerved in this piece. The fable ſcarcely takes up a greater number of hours than are employed in the repreſentation; and from the very particular care which our author takes to point out this circumſtance in ſo many other paſſages, as well as here, it ſhould ſeem as if it were not accidental, but purpoſely deſigned to ſhew the admirers of Ben Jonſon's art, and the cavillers of the time, that he too could write a play within all the ſtricteſt laws of regularity, when he choſe to load himſelf with the critick's fetters.

The *Boatſwain* marks the progreſs of the day again—*which but three glaſſes ſince*, &c. and at the beginning of this act the duration of the time employed on the ſtage is particularly aſcertained; and it refers to a paſſage in the firſt act, of the ſame tendency. The ſtorm was raiſed *at leaſt* two glaſſes after mid day, and Ariel was promiſed that *the work ſhould ceaſe* at the *ſixth hour*. STEEVENS.

[6] *I am* woe *for't, ſir.*] i. e. *I am ſorry for it. To be woe*, is often uſed by old writers to ſignify, *to be ſorry*.

Alon. Irreparable is the loſs; and patience
Says, it is paſt her cure.

Pro. I rather think,
You have not ſought her help; of whoſe ſoft grace,
For the like loſs, I have her ſovereign aid,
And reſt myſelf content.

Alon. You the like loſs?

Pro. As great to me, as late;[6] and, portable[7]
To make the dear loſs, have I means much weaker
Than you may call to comfort you; for I
Have loſt my daughter.

Alon. A daughter?
O heavens! that they were living both in Naples,
The king and queen there! that they were, I wiſh
Myſelf were mudded in that oozy bed
Where my ſon lies. When did you loſe your daughter?

Pro. In this laſt tempeſt. I perceive, theſe lords
At this encounter do ſo much admire,
That they devour their reaſon; and ſcarce think
Their eyes do offices of truth, their words
Are natural breath:[8] but, howſoe'er you have

So, in the play of *The Four Ps*, 1569:

" But be ye ſure I *would be woe*
" That you ſhould chance to begyle me ſo." Steevens.

[6] *As great to me, as late*;] My loſs is as great as yours, and has as lately happened to me. Johnson.

[7] ——portable——] So, in *Macbeth*:

" —— theſe are *portable*
" With other graces weigh'd."

The old copy unmetrically reads—" *ſup*portable." Steevens.

[8] —— their *words*
Are natural breath:] An anonymous correſpondent thinks that *their* is a corruption, and that we ſhould read—*theſe* words. His conjecture appears not improbable. The lords had no doubt concerning *themſelves*. Their doubts related only to *Proſpero*, whom they at firſt apprehended to be ſome " inchanted trifle to abuſe

Been juſtled from your ſenſes, know for certain,
That I am Proſpero, and that very duke
Which was thruſt forth of Milan; who moſt ſtrangely
Upon this ſhore, where you were wreck'd, was landed,
To be the lord on't. No more yet of this;
For 'tis a chronicle of day by day,
Not a relation for a breakfaſt, nor
Befitting this firſt meeting. Welcome, ſir;
This cell's my court: here have I few attendants,
And ſubjects none abroad: pray you, look in.
My dukedom ſince you have given me again,
I will requite you with as good a thing;
At leaſt, bring forth a wonder, to content ye,
As much as me my dukedom.

The entrance of the cell opens, and diſcovers FERDINAND *and* MIRANDA *playing at cheſs.*[9]

MIRA. Sweet lord, you play me falſe.
FER. No, my deareſt love,
I would not for the world.
MIRA. Yes, for a ſcore of kingdoms,[2] you ſhould wrangle,
And I would call it fair play.

them." They doubt, ſays he, whether what they ſee and hear is a mere illuſion; whether the perſon they behold is a living mortal, whether the words they hear are ſpoken by a human creature. MALONE.

9 — *playing at* cheſs.] Shakſpeare might not have ventured to engage his hero and heroine at this game, had he not found *Huon de Bordeaux* and his Princeſs employed in the ſame manner. See the Romance of *Huon*, &c. chapter 53. edit. 1601: "How King Ivoryn cauſed his daughter *to play at the cheſſe* with Huon," &c. STEEVENS.

2 *Yes, for a ſcore of* kingdoms, &c.] I take the ſenſe to be only this: Ferdinand would not, he ſays, play her falſe for the *world*: yes,

Alon. If this prove
A viſion of the iſland, one dear ſon
Shall I twice loſe.

Seb. A moſt high miracle!

Fer. Though the ſeas threaten, they are merciful:
I have curs'd them without cauſe.

[Ferd. *kneels to* Alon.

Alon. Now all the bleſſings
Of a glad father compaſs thee about!
Ariſe, and ſay how thou cam'ſt here.

Mira. O! wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world,
That has ſuch people in't!

Pro. 'Tis new to thee.

Alon. What is this maid, with whom thou waſt at play?
Your eld'ſt acquaintance cannot be three hours:
Is ſhe the goddeſs that hath ſever'd us,
And brought us thus together?

Fer. Sir, ſhe's mortal;
But, by immortal providence, ſhe's mine;
I choſe her, when I could not aſk my father
For his advice; nor thought I had one: ſhe

anſwers ſhe, I would allow you to do it for ſomething leſs than the world, for *twenty kingdoms*, and I wiſh you well enough to allow you, after a little *wrangle*, that your play was fair. So likewiſe Dr. Grey. Johnson.

I would recommend another punctuation, and then the ſenſe would be as follows:

" *Yes, for a ſcore of kingdoms you ſhould wrangle,*
" *And I would call it fair play;*

becauſe ſuch a conteſt would be worthy of you.

" *'Tis honour, with moſt lands to be at odds,*"—

ſays Alcibiades, in *Timon of Athens*. Steevens.

Is daughter to this famous duke of Milan,
Of whom ſo often I have heard renown,
But never ſaw before; of whom I have
Receiv'd a ſecond life, and ſecond father
This lady makes him to me.

Alon. I am hers:
But O, how oddly will it ſound, that I
Muſt aſk my child forgiveneſs!

Pro. There, ſir, ſtop;
Let us not burden our remembrances [3]
With a heavineſs that's gone.

Gon. I have inly wept,
Or ſhould have ſpoke ere this. Look down, you gods,
And on this couple drop a bleſſed crown;
For it is you, that have chalk'd forth the way
Which brought us hither!

Alon. I ſay, amen, Gonzalo!

Gon. Was Milan thruſt from Milan, that his iſſue
Should become kings of Naples? O, rejoice
Beyond a common joy; and ſet it down
With gold on laſting pillars: In one voyage
Did Claribel her huſband find at Tunis;
And Ferdinand, her brother, found a wife,
Where he himſelf was loſt; Proſpero his dukedom,
In a poor iſle; and all of us, ourſelves,
When no man was his own.[4]

[3] —*our* remembrances —] By the miſtake of the tranſcriber the word *with* being placed at the end of this line, Mr. Pope and the ſubſequent editors, for the ſake of the metre, read—*remembrance*. The regulation now made renders change unneceſſary. Malone.

[4] When *no man was his own.*] For *when* perhaps ſhould be read—*where*. Johnson.

When is certainly right; i. e. *at a time when* no one was in his ſenſes. Shakſpeare could not have written *where*, [i. e. in the

Alon. Give me your hands:
[*To* Fer. *and* Mir.
Let grief and ſorrow ſtill embrace his heart,
That doth not wiſh you joy!

Gon. Be't ſo! Amen!

Re-enter Ariel, *with the* Maſter *and* Boatſwain *amazedly following.*

O look, ſir, look, ſir; here are more of us!
I propheſy'd, if a gallows were on land,
This fellow could not drown:—Now, blaſphemy,
That ſwear'ſt grace o'erboard, not an oath on ſhore?
Haſt thou no mouth by land? What is the news?

Boats. The beſt news is, that we have ſafely found
Our king, and company: the next, our ſhip,—
Which, but three glaſſes ſince, we gave out ſplit,—
Is tight, and yare, and bravely rigg'd, as when
We firſt put out to ſea.

Ari. Sir, all this ſervice
Have I done ſince I went. } [*Aſide.*

Pro. My trickſy ſpirit![5] }

Alon. Theſe are not natural events; they ſtrengthen,

iſland,] becauſe the mind of Proſpero, who lived in it, had not been diſordered. It is ſtill ſaid, in colloquial language, that a madman *is not his own man*, i. e. is not maſter of himſelf.

Steevens.

[5] *My* trickſy *ſpirit!*] Is, I believe, my clever, adroit ſpirit. Shakſpeare uſes the ſame word in *The Merchant of Venice*:

" ——that for a *trickſy* word
" Defy the matter."

So, in the interlude of the *Diſobedient Child*, bl. l. no date:

" ——invent and ſeek out
" To make them go *trickſie*, gallaunt and cleane."

Steevens.

From ſtrange to ſtranger:—Say, how came you hither?

Boats. If I did think, ſir, I were well awake,
I'd ſtrive to tell you. We were dead of ſleep,[6]
And (how, we know not,) all clapp'd under hatches,
Where, but even now, with ſtrange and ſeveral noiſes
Of roaring, ſhrieking, howling, gingling chains,
And more diverſity of ſounds, all horrible,
We were awak'd; ſtraitway, at liberty:
Where we, in all her trim, freſhly beheld
Our royal, good, and gallant ſhip; our maſter
Cap'ring to eye her: On a trice, ſo pleaſe you,
Even in a dream, were we divided from them,
And were brought moping hither.

Ari. Was't well done?
Pro. Bravely, my diligence. Thou ſhalt be free. } [*Aſide.*

Alon. This is as ſtrange a maze as e'er men trod:
And there is in this buſineſs more than nature

[6] ——*dead* of *ſleep*,] Thus the old copy. Modern editors—*a*ſleep.

Mr. Malone would ſubſtitute—*on*; but *on* (in the preſent inſtance) is only a vulgar corruption of *of*. We ſtill ſay, that a perſon dies *of* ſuch or ſuch a diſorder; and why not that he is dead *of* ſleep? STEEVENS.

"*On* ſleep" was the ancient Engliſh phraſeology. So, in Gaſcoigne's *Suppoſes*: "—knock again; I think they be *on* ſleep."
Again, in a ſong ſaid to have been written by Anna Boleyn:
"O death, rock me *on* ſlepe."
Again, in Campion's *Hiſtory of Ireland*, 1633: "One officer in the houſe of great men is a tale-teller, who bringeth his lord *on* ſleep with tales vaine and frivolous." MALONE.

In theſe inſtances adduced by Mr. Malone, *on ſleep*, moſt certainly means *aſleep*; but they do not militate againſt my explanation of the phraſe—"dead *of* ſleep." STEEVENS.

Was ever conduct of: [7] ſome oracle
Muſt rectify our knowledge.

Pro. Sir, my liege,
Do not infeſt your mind with beating on
The ſtrangeneſs of this buſineſs; [8] at pick'd leiſure,
Which ſhall be ſhortly, ſingle I'll reſolve you
(Which to you ſhall ſeem probable,) [9] of every

7 ——*conduct* of:] Conduct *for* conductor. So, in Ben Jonſon's *Every Man out of his Humour*;

" Come, gentlemen, I will be your *conduct*." Steevens.

Again, in *The Houſholders' Philoſophie*, 4to. 1588, p. 1:—" I goe before, not to arrogat anie ſuperioritie, but as your guide, becauſe, perhaps you are not well acquainted with the waie. Fortune (quoth I) doth favour mee with too noble a *conduct*."
Reed.

Conduct is yet uſed in the ſame ſenſe: the perſon at Cambridge who reads prayers in King's and in Trinity College Chapels, is ſtill ſo ſtyled. Henley.

8 ——*with* beating *on*
The ſtrangeneſs, &c.] A ſimilar expreſſion occurs in the ſecond part of *K. Henry VI*:

" ——— thine eyes and thoughts
" *Beat* on a crown."

Beating may mean *hammering*, working in the mind, dwelling long upon. So, in the preface to Stanyhurſt's *Tranſlation of Virgil*, 1582: " For my part, I purpoſe not to *beat* on everye childiſh tittle that concerneth proſodie." Again, Miranda, in the ſecond ſcene of this play, tells her father that the ſtorm is ſtill *beating* in her mind. Steevens.

A kindred expreſſion occurs in *Hamlet*:

" *Cudgel* thy brains no more about it." Malone.

9 (*Which to you* ſhall ſeem probable,)] Theſe words ſeem, at the firſt view, to have no uſe; ſome lines are perhaps loſt with which they were connected. Or we may explain them thus: I will reſolve you, by yourſelf, which method, when you hear the ſtory [of Antonio's and Sebaſtian's plot], *ſhall ſeem probable*; that is, *ſhall deſerve your approbation*. Johnson.

Surely Proſpero's meaning is: " I will relate to you the means by which I have been enabled to accompliſh theſe ends; which means, though they now appear ſtrange and improbable, will then appear otherwiſe." Anonymus.

Theſe happen'd accidents: till when, be cheerful,
And think of each thing well. — Come hither,
ſpirit; [*Aſide.*
Set Caliban and his companions free:
Untie the ſpell. [*Exit* ARIEL.] How fares my gracious ſir?
There are yet miſſing of your company
Some few odd lads, that you remember not.

Re-enter ARIEL, *driving in* CALIBAN, STEPHANO, *and* TRINCULO, *in their ſtolen apparel.*

STE. Every man ſhift for all the reſt, and let no man take care for himſelf; for all is but fortune:— Coragio, bully-monſter, Coragio![2]

TRIN. If theſe be true ſpies which I wear in my head, here's a goodly ſight.

CAL. O Setebos, theſe be brave ſpirits, indeed! How fine my maſter is! I am afraid
He will chaſtiſe me.

SEB. Ha, ha;
What things are theſe, my lord Antonio!
Will money buy them?

ANT. Very like; one of them
Is a plain fiſh,[3] and, no doubt, marketable.

I will inform you how all theſe wonderful accidents have happened; which, though they now appear to you ſtrange, will then ſeem probable.

An anonymous writer pointed out the true conſtruction of this paſſage, but his explanation is, I think, incorrect. MALONE.

[2] ——Coragio!] This exclamation of encouragement I find in J. Florio's *Tranſlation of Montaigne*, 1603:

"——You often cried *Coragio*, and called ça, ça."

Again, in the *Blind Beggar of Alexandria*, 1598. STEEVENS.

[3] *Is a* plain fiſh,] That is, plainly, evidently a fiſh. So, in Fletcher's *Scornful Lady*, "that *viſible* beaſt, the butler," means the butler who is *viſibly* a beaſt. M. MASON.

Pro. Mark but the badges of theſe men, my lords,
Then ſay, if they be true:[4] — This miſ-ſhapen knave,——
His mother was a witch; and one ſo ſtrong
That could control the moon,[5] make flows and ebbs,
And deal in her command, without her power:[6]

It is not eaſy to determine the ſhape which our author deſigned to beſtow on his monſter. That he has hands, legs, &c. we gather from the remarks of Trinculo, and other circumſtances in the play. How then is he *plainly a fiſh?* Perhaps Shakſpeare himſelf had no ſettled ideas concerning the form of *Caliban*. STEEVENS.

4 ——*true:*] That is, *honeſt*. *A true man* is, in the language of that time, oppoſed to a *thief*. The ſenſe is, *Mark what theſe men wear, and ſay if they are honeſt*. JOHNSON.

5 *His mother was a witch; and one ſo* ſtrong
That could control the moon, &c.] This was the phraſeology of the times. After the ſtatute againſt *witches*, revenge or ignorance frequently induced people to charge thoſe againſt whom they harboured reſentment, or entertained prejudices, with the crime of witchcraft, which had juſt then been declared a capital offence. In our ancient reporters are ſeveral caſes where perſons charged in this manner ſought redreſs in the courts of law. And it is remarkable in all of them, to the ſcandalous imputation of being *witches*, the term—a *ſtrong* one, is conſtantly added. In Michaelmas Term, 9 Car. I. the point was ſettled that no action could be ſupported on ſo general a charge, and that the epithet *ſtrong* did not inforce the other words. In this inſtance, I believe, the opinion of the people at large was not in uniſon with the ſages in Weſtminſter-Hall. Several of theſe caſes are collected together in I. Viner, 422. REED.

That could control the moon,] From Medea's ſpeech in Ovid (as tranſlated by Golding) our author might have learned that this was one of the pretended powers of witchcraft:

" ——and thee, O lightſome *moon*,
" I darken oft, though beaten braſs abate thy peril ſoon."
MALONE.

6 *And deal in her command, without her power:*] I ſuppoſe Proſpero means, that Sycorax, with leſs general power than the moon, could produce the ſame effects on the ſea. STEEVENS.

Theſe three have robb'd me; and this demi-devil
(For he's a baſtard one,) had plotted with them
To take my life: two of theſe fellows you
Muſt know, and own; this thing of darkneſs I
Acknowledge mine.

Cal. I ſhall be pinch'd to death.

Alon. Is not this Stephano, my drunken butler?

Seb. He is drunk now: Where had he wine?

Alon. And Trinculo is reeling ripe: Where ſhould they
Find this grand liquor that hath gilded them?[7]—
How cam'ſt thou in this pickle?

[7] *And Trinculo is reeling ripe: where ſhould they*
Find this grand LIQUOR *that hath* gilded *them?*] Shakſpeare, to be ſure, wrote—grand 'LIXIR, alluding to the *grand* Elixir of the alchymiſts, which they pretend would reſtore youth and confer immortality. This, as they ſaid, being a preparation of gold, they called *Aurum potabile*; which Shakſpeare alluded to in the word *gilded*; as he does again in *Antony and Cleopatra*:

" How much art thou unlike Mark Antony?
" Yet coming from him, that *great medicine* hath,
" With his tinct *gilded* thee."

But the joke here is to inſinuate that, notwithſtanding all the boaſts of the chemiſts, ſack was the only reſtorer of youth and beſtower of immortality. So Ben Jonſon, in his *Every Man out of his Humour*;—" Canarie, the very *Elixir* and ſpirit of wine." This ſeems to have been the cant name for ſack, of which the Engliſh were, at that time, immoderately fond. Randolph, in his *Jealous Lovers*, ſpeaking of it, ſays,—" A pottle of Elixir at the Pegaſus, bravely carouſed." So, again in Fletcher's *Monſieur Thomas*, Act III:

" Old reverend ſack, which, for aught that I can read yet,
" Was that philoſopher's ſtone the wiſe king Ptolemeus
" Did all his wonders by."——

The phraſe too of being *gilded*, was a trite one on this occaſion. Fletcher, in his *Chances*:—" Duke. *Is ſhe not drunk too?* Whore. *A little* gilded *o'er, ſir*; *old ſack, old ſack, boys!*" WARBURTON.

As the alchymiſt's *Elixir* was ſuppoſed to be a liquor, the old reading may ſtand, and the alluſion holds good without any alteration. STEEVENS.

Trin. I have been in ſuch a pickle, ſince I ſaw you laſt, that, I fear me, will never out of my bones: I ſhall not fear fly-blowing.[8]

Seb. Why, how now, Stephano?

Ste. O, touch me not; I am not Stephano, but a cramp.[9]

Pro. You'd be king of the iſle, ſirrah?

Ste. I ſhould have been a ſore one then.[2]

Alon. This is as ſtrange a thing as e'er I look'd on.[3] [*Pointing to* Caliban.

Pro. He is as diſproportion'd in his manners,
As in his ſhape:—Go, ſirrah, to my cell;
Take with you your companions; as you look
To have my pardon, trim it handſomely.

Cal. Ay, that I will; and I'll be wiſe hereafter,
And ſeek for grace: What a thrice-double aſs
Was I, to take this drunkard for a god,
And worſhip this dull fool?

Pro. Go to; away!

[8] ——fly-blowing.] This pickle alludes to their plunge into the ſtinking pool; and *pickling* preſerves meat from *fly-blowing*. Steevens.

[9] ——*but a* cramp.] i. e. I am all over a *cramp*. Proſpero had ordered Ariel to *ſhorten up their ſinews with aged cramps*. *Touch me not* alludes to the *ſoreneſs* occaſioned by them. In his next ſpeech Stephano confirms this meaning by a quibble on the word *ſore*. Steevens.

[2] *I ſhould have been a* ſore *one then.*] The ſame quibble occurs afterwards in the *Second Part of K. Henry VI:* "Maſs, 'twill be *ſore* law then, for he was thruſt in the mouth with a ſpear, and 'tis not whole yet." Stephano alſo alludes to the *ſores* about him. Steevens.

[3] *This is* as *ſtrange a thing as e'er I look'd on.*] The old copy, diſregarding metre, reads—

"This is a ſtrange thing as e'er I look'd on."

For the repetition of the conjunction—*as*, &c, I am anſwerable. Steevens.

Alon. Hence, and beſtow your luggage where you found it.

Seb. Or ſtole it, rather.

[*Exeunt* Cal. Ste. *and* Trin.

Pro. Sir, I invite your highneſs, and your train,
To my poor cell: where you ſhall take your reſt
For this one night; which (part of it,) I'll waſte
With ſuch diſcourſe, as, I not doubt, ſhall make it
Go quick away: the ſtory of my life,
And the particular accidents, gone by,
Since I came to this iſle: And in the morn,
I'll bring you to your ſhip, and ſo to Naples,
Where I have hope to ſee the nuptial
Of theſe our dear-beloved ſolemniz'd;
And thence retire me to my Milan, where
Every third thought ſhall be my grave.

Alon. I long
To hear the ſtory of your life, which muſt
Take the ear ſtrangely.

Pro. I'll deliver all;
And promiſe you calm ſeas, auſpicious gales,
And ſail ſo expeditious, that ſhall catch
Your royal fleet far off.—My Ariel;—chick,—
That is thy charge; then to the elements
Be free, and fare thou well!—[*aſide.*] Pleaſe you, draw near.

[*Exeunt.*

EPILOGUE.

SPOKEN BY PROSPERO.

NOW my charms are all o'erthrown,
And what ſtrength I have's mine own;
Which is moſt faint: now, 'tis true,
I muſt be here confin'd by you,
Or ſent to Naples: Let me not,
Since I have my dukedom got,
And pardon'd the deceiver, dwell
In this bare iſland, by your ſpell;
But releaſe me from my bands,
With the help of your good hands.[3]
Gentle breath of yours my ſails
Muſt fill, or elſe my project fails,
Which was to pleaſe: Now I want
Spirits to enforce, art to enchant;
And my ending is deſpair,
Unleſs I be reliev'd by prayer;[4]

3 *With the help of your good hands.*] By your applauſe, by clapping hands. JOHNSON.

Noiſe was ſuppoſed to diſſolve a ſpell. So twice before in this play:

"No tongue; all eyes; be ſilent."

Again:

"——huſh! be mute;
"Or elſe our *ſpell is marr'd.*"

Again, in *Macbeth*, Act IV. ſc. i:

"Hear his ſpeech, but ſay thou nought."

Again, *ibid.*

"Liſten, but ſpeak not to't." STEEVENS.

4 *And my ending is deſpair,*
Unleſs I be reliev'd by prayer;] This alludes to the old ſtories told of the deſpair of necromancers in their laſt moments, and of the efficacy of the prayers of their friends for them. WARBURTON.

Which pierces ſo, that it aſſaults
Mercy itſelf, and frees all faults.
As you from crimes would pardon'd be,
Let your indulgence ſet me free.[5]

5 It is obſerved of *The Tempeſt*, that its plan is regular; this the author of *The Reviſal* thinks, what I think too, an accidental effect of the ſtory, not intended or regarded by our author. But, whatever might be Shakſpeare's intention in forming or adopting the plot, he has made it inſtrumental to the production of many characters, diverſified with boundleſs invention, and preſerved with profound ſkill in nature, extenſive knowledge of opinions, and accurate obſervation of life. In a ſingle drama are here exhibited princes, courtiers, and ſailors, all ſpeaking in their real characters. There is the agency of airy ſpirits, and of an earthly goblin. The operations of magick, the tumults of a ſtorm, the adventures of a deſert iſland, the native effuſion of untaught affection, the puniſhment of guilt, and the final happineſs of the pair for whom our paſſions and reaſon are equally intereſted.

JOHNSON.

EPILOGUE.

TWO GENTLEMEN

OF

VERONA.*

* Two Gentlemen of Verona.] Some of the incidents in this play may be ſuppoſed to have been taken from *The Arcadia*, Book I. chap. 6. where Pyrocles conſents to head the Helots. (The *Arcadia* was entered on the books of the Stationers' Company, Aug. 23d, 1588.) The love-adventure of Julia reſembles that of Viola in *Twelfth Night*, and is indeed common to many of the ancient novels. Steevens.

Mrs. *Lenox* obſerves, and I think not improbably, that the ſtory of *Proteus* and *Julia* might be taken from a ſimilar one in the *Diana* of *George* of *Montemayor*.—" This paſtoral romance," ſays ſhe, " was tranſlated from the *Spaniſh* in *Shakſpeare's* time." I have ſeen no earlier tranſlation than that of *Bartholomew Yong*, who dates his dedication in *November* 1598; and *Meres*, in his *Wit's Treaſury*, printed the ſame year, expreſsly mentions the *Two Gentlemen of Verona*. Indeed *Montemayor* was tranſlated two or three years before, by one *Thomas Wilſon*; but this work, I am perſuaded, was never publiſhed *entirely*; perhaps ſome parts of it were, or the tale might have been tranſlated by others. However, Mr. Steevens ſays, very truly, that this kind of love-adventure is frequent in the old *noveliſts*. Farmer.

There is no earlier tranſlation of the *Diana* entered on the books of the Stationers' Company, than that of B. Younge, Sept. 1598. Many tranſlations, however, after they were licenſed, were capriciouſly ſuppreſſed. Among others, " The Decameron of Mr. John Boccace, Florentine," was " recalled by my lord of Canterbury's commands." Steevens.

It is obſervable (I know not for what cauſe,) that the ſtyle of this comedy is leſs figurative, and more natural and unaffected, than the greater part of this author's, though ſuppoſed to be one of the firſt he wrote. Pope.

It may very well be doubted whether Shakſpeare had any other hand in this play than the enlivening it with ſome ſpeeches and lines thrown in here and there, which are eaſily diſtinguiſhed, as being of a different ſtamp from the reſt. Hanmer.

To this obſervation of Mr. Pope, which is very juſt, Mr. Theobald has added, that this is one of Shakſpeare's *worſt plays, and is leſs corrupted than any other*. Mr. Upton peremptorily determines, *that if any proof can be drawn from manner and ſtyle, this play muſt be ſent packing, and ſeek for its parent elſewhere. How otherwiſe*, ſays he, *do painters diſtinguiſh copies from originals? and have not authors their peculiar ſtyle and manner, from which a true critic can form as unerring judgement as a painter?* I am afraid this illuſtration of a critic's ſcience will not prove what is deſired. A painter knows a copy from an original by rules ſomewhat reſembling thoſe by which critics know a tranſlation, which if it be literal, and literal

it muſt be to reſemble the copy of a picture, will be eaſily diſtinguiſhed. Copies are known from originals, even when the painter copies his own picture; ſo, if an author ſhould literally tranſlate his work, he would loſe the manner of an original.

Mr. Upton confounds the copy of a picture with the imitation of a painter's manner. Copies are eaſily known; but good imitations are not detected with equal certainty, and are, by the beſt judges, often miſtaken. Nor is it true that the writer has always peculiarities equally diſtinguiſhable with thoſe of the painter. The peculiar manner of each ariſes from the deſire, natural to every performer, of facilitating his ſubſequent work by recurrence to his former ideas; this recurrence produces that repetition which is called habit. The painter, whoſe work is partly intellectual and partly manual, has habits of the mind, the eye, and the hand; the writer has only habits of the mind. Yet, ſome painters have differed as much from themſelves as from any other; and I have been told, that there is little reſemblance between the firſt works of Raphael and the laſt. The ſame variation may be expected in writers; and if it be true, as it ſeems, that they are leſs ſubject to habit, the difference between their works may be yet greater.

But by the internal marks of a compoſition we may diſcover the author with probability, though ſeldom with certainty. When I read this play, I cannot but think that I find, both in the ſerious and ludicrous ſcenes, the language and ſentiments of Shakſpeare. It is not indeed one of his moſt powerful effuſions; it has neither many diverſities of character, nor ſtriking delineations of life; but it abounds in *γνωμαι* beyond moſt of his plays, and few have more lines or paſſages, which, ſingly conſidered, are eminently beautiful. I am yet inclined to believe that it was not very ſucceſsful, and ſuſpect that it has eſcaped corruption, only becauſe, being ſeldom played, it was leſs expoſed to the hazards of tranſcription. JOHNSON.

This Comedy, I believe, was written in 1595. See *An Attempt to aſcertain the order of Shakſpeare's Plays*, Vol. I. MALONE.

PERSONS represented.

Duke of Milan, *father to* Silvia.
Valentine, } *Gentlemen of* Verona.
Proteus,[2] }
Antonio, *father to* Proteus.
Thurio, *a fooliſh rival to* Valentine.
Eglamour, *agent for* Silvia *in her eſcape.*
Speed, *a clowniſh ſervant to* Valentine.
Launce, *ſervant to* Proteus.
Panthino,[3] *ſervant to* Antonio.
Hoſt, where Julia *lodges in* Milan.
Out-laws.

Julia, *a lady of* Verona, *beloved by* Proteus.
Silvia, *the duke's daughter, beloved by* Valentine.
Lucetta, *waiting-woman to* Julia.

Servants, muſicians.

SCENE, ſometimes in Verona; *ſometimes in* Milan; *and on the frontiers of* Mantua.

[2] Proteus,] The old copy has—Prot*h*eus; but this is merely the antiquated mode of ſpelling *Proteus.* Shakſpeare's character was ſo called, from his diſpoſition to change. STEEVENS.

[3] *Panthino,*] In the enumeration of characters in the old copy, this attendant on Antonio is called *Panthion,* but in the play, always *Panthino.* STEEVENS.

TWO GENTLEMEN OF VERONA.

ACT I. SCENE I.

An open place in Verona.

Enter VALENTINE *and* PROTEUS.

VAL. Ceaſe to perſuade, my loving Proteus;
Home-keeping youth have ever homely wits:[4]
Wer't not, affection chains thy tender days
To the ſweet glances of thy honour'd love,
I rather would entreat thy company,
To ſee the wonders of the world abroad,
Than, living dully ſluggardiz'd at home,
Wear out thy youth with ſhapeleſs idleneſs.[5]
But, ſince thou lov'ſt, love ſtill, and thrive therein,
Even as I would, when I to love begin.

PRO. Wilt thou be gone? Sweet Valentine, adieu!
Think on thy Proteus, when thou, haply, ſeeſt
Some rare note-worthy object in thy travel:

4 Home-keeping *youth have ever* homely *wits:*] Milton has the ſame play on words, in his *Maſque at Ludlow Caſtle:*

" It is for *homely* features to *keep home*,
" They had their name thence." STEEVENS.

5 ——*ſhapeleſs* idleneſs.] The expreſſion is fine, as implying that *idleneſs* prevents the giving any form or character to the manners. WARBURTON.

Wiſh me partaker in thy happineſs,
When thou doſt meet good hap; and, in thy danger,
If ever danger do environ thee,
Commend thy grievance to my holy prayers,
For I will be thy bead's-man, Valentine.

Val. And on a love-book pray for my ſucceſs.

Pro. Upon ſome book I love, I'll pray for thee.

Val. That's on ſome ſhallow ſtory of deep love,
How young Leander croſs'd the Helleſpont.[4]

Pro. That's a deep ſtory of a deeper love;
For he was more than over ſhoes in love.

Val. 'Tis true; for you are over boots in love,
And yet you never ſwam the Helleſpont.

Pro. Over the boots? nay, give me not the boots.[5]

[4] ——*ſome ſhallow ſtory of deep love,*
How young Leander croſs'd the Helleſpont.] The poem of Muſæus, entitled HERO AND LEANDER, is meant. Marlowe's tranſlation of this piece was entered on the Stationers' books, Sept. 18, 1593, and the firſt two Seſtiads of it, with a ſmall part of the third, (which was all that he had finiſhed,) were printed, I imagine, in that, or the following year. See Blount's dedication to the edition of 1637, by which it appears that it was originally publiſhed in an imperfect ſtate. It was extremely popular, and deſervedly ſo, many of *Marlowe's* lines being as ſmooth as thoſe of Dryden. Our author has quoted one of them in *As you like it*. He had probably read this poem recently before he wrote the preſent play; for he again alludes to it in the third act:

" Why then a ladder, quaintly made of cords,
" Would ſerve to ſcale another *Hero's* tower,
" So bold *Leander* would adventure it."

Since this note was written, I have ſeen the edition of Marlowe's *Hero and Leander*, printed in 1598. It contains the firſt two *Seſtiads* only. The remainder was added by Chapman. MALONE.

[5] ——*nay, give me not* the boots.] A proverbial expreſſion, though now diſuſed, ſignifying, don't make a laughing ſtock of me; don't play with me. The French have a phraſe, *Bailler foin en corne*; which Cotgrave thus interprets, *To give one the boots*; to fell him a bargain. THEOBALD.

Val. No, I'll not, for it boots thee not.
Pro. What?
Val. To be
In love, where ſcorn is bought with groans; coy looks,
With heart-ſore ſighs; one fading moment's mirth,
With twenty watchful, weary, tedious nights:
If haply won, perhaps, a hapleſs gain;
If loſt, why then a grievous labour won;
However, but a folly[6] bought with wit,
Or elſe a wit by folly vanquiſhed.

Perhaps this expreſſion took its origin from a ſport the country-people in Warwickſhire uſe at their harveſt-home, where one ſits as judge to try miſdemeanors committed in harveſt, and the puniſhment for the men is to be laid on a bench, and ſlapped on the breech with a pair of *boots*. This they call *giving them the boots*. I meet with the ſame expreſſion in the old comedy called *Mother Bombie*, by Lylly:

"What do you *give me the boots?*"

Again, in *The Weakeſt goes to the Wall*, a comedy, 1618:

"——Nor your fat bacon can carry it away, if you *offer us the boots.*"

The *boots*, however, were an ancient engine of torture. In MS. Harl. 6999—48, Mr. T. Randolph writes to lord Hunſdon, &c. and mentions, in the P. S. to his letter, that Geo. Flecke *had* yeſterday night *the boots*, and is ſaid to have confeſſed that the E. of Morton was privy to the poiſoning the E. of Athol, 16 March, 1580: and in another letter, March 18, 1580, "—that the laird of Whittingham *had the boots*, but without torment confeſs'd," &c. STEEVENS.

The *boot* was an inſtrument of torture uſed only in Scotland. Biſhop Burnet in *The Hiſtory of his own Times*, Vol. I. p. 332, edit. 1754, mentions one Maccael, a preacher, who, being ſuſpected of treaſonable practices, underwent the puniſhment ſo late as 1666: "—He was put to the torture, which, in Scotland, they call the *boots*; for they put a pair of iron boots cloſe on the leg, and drive wedges between theſe and the leg. The common torture was only to drive theſe in the calf of the leg: but I have been told they were ſometimes driven upon the ſhin bone." REED.

[6] *However, but a folly*, &c.] This love will end in a *fooliſh action*, to produce which you are long to ſpend your *wit*, or it will end

Pro. So, by your circumſtance, you call me fool.
Val. So, by your circumſtance, I fear, you'll prove.
Pro. 'Tis love you cavil at; I am not Love.
Val. Love is your maſter, for he maſters you;
And he that is ſo yoked by a fool,
Methinks ſhould not be chronicled for wiſe.
Pro. Yet writers ſay, As in the ſweeteſt bud
The eating canker dwells,[7] ſo eating love
Inhabits in the fineſt wits of all.
Val. And writers ſay, As the moſt forward bud
Is eaten by the canker ere it blow,
Even ſo by love the young and tender wit
Is turn'd to folly; blaſting in the bud,
Loſing his verdure even in the prime,
And all the fair effects of future hopes.
But wherefore waſte I time to counſel thee,
That art a votary to fond deſire?
Once more adieu: my father at the road
Expects my coming, there to ſee me ſhipp'd.
Pro. And thither will I bring thee, Valentine.
Val. Sweet Proteus, no; now let us take our leave.
At Milan,[8] let me hear from thee by letters,

in the loſs of your *wit*, which will be overpowered by the folly of love. JOHNSON.

[7] —— *As in the* ſweeteſt bud
The eating canker *dwells,*] So, in our author's 70th Sonnet:
" For *canker* vice the *ſweeteſt buds* doth love."
MALONE.

[8] At *Milan,*] The old copy has—*To* Milan. The emendation was made by the editor of the ſecond folio. The firſt copy however may be right. " *To Milan*"—may here be intended as an imperfect ſentence. I am now bound for Milan.
Or the conſtruction intended may have been—Let me hear from thee by letters to Milan, i. e. addreſſed to me there.
MALONE.

Of thy ſucceſs in love, and what news elſe
Betideth here in abſence of thy friend;
And I likewiſe will viſit thee with mine.

Pro. All happineſs bechance to thee in Milan!

Val. As much to you at home! and ſo, farewell!

[*Exit* Valentine.

Pro. He after honour hunts, I after love:
He leaves his friends, to dignify them more;
I leave myſelf, my friends, and all for love.
Thou, Julia, thou haſt metamorphos'd me;
Made me neglect my ſtudies, loſe my time,
War with good counſel, ſet the world at nought;
Made wit with muſing weak,[9] heart ſick with thought.

Enter Speed.[2]

Speed. Sir Proteus, ſave you: Saw you my maſter?

Pro. But now he parted hence, to embark for Milan.

9 Made *wit with muſing weak,*] For *made* read *make*. *Thou* Julia, *haſt* made *me war with good counſel, and* make *wit weak with muſing*. Johnson.

Surely there is no need of emendation. It is *Julia*, who "has *already made* wit weak with muſing," &c. Steevens.

2 This whole ſcene, like many others in theſe plays (ſome of which I believe were written by Shakſpeare, and others interpolated by the players) is compoſed of the loweſt and moſt trifling conceits, to be accounted for only from the groſs taſte of the age he lived in; *Populo ut placerent*. I wiſh I had authority to leave them out; but I have done all I could, ſet a mark of reprobation upon them throughout this edition. Pope.

That this, like many other ſcenes, is mean and vulgar, will be univerſally allowed; but that it was interpolated by the players ſeems advanced without any proof, only to give a greater licence to criticiſm. Johnson.

Speed. Twenty to one then, he is ſhipp'd already;
And I have play'd the ſheep, in loſing him.

Pro. Indeed a ſheep doth very often ſtray,
An if the ſhepherd be awhile away.

Speed. You conclude, that my maſter is a ſhepherd then, and I a ſheep?[3]

Pro. I do.

Speed. Why then my horns are his horns, whether I wake or ſleep.

Pro. A ſilly anſwer, and fitting well a ſheep.

Speed. This proves me ſtill a ſheep.

Pro. True; and thy maſter a ſhepherd.

Speed. Nay, that I can deny by a circumſtance.

Pro. It ſhall go hard, but I'll prove it by another.

Speed. The ſhepherd ſeeks the ſheep, and not the ſheep the ſhepherd; but I ſeek my maſter, and my maſter ſeeks not me: therefore, I am no ſheep.

Pro. The ſheep for fodder follow the ſhepherd, the ſhepherd for food follows not the ſheep; thou for wages followeſt thy maſter, thy maſter for wages follows not thee: therefore, thou art a ſheep.

Speed. Such another proof will make me cry baa.

Pro. But doſt thou hear? gav'ſt thou my letter to Julia?

Speed. Ay, ſir: I, a loſt mutton, gave your letter to her, a laced mutton;[4] and ſhe, a laced mut-

[3] —a *ſheep?*] The article, which is wanting in the original copy, was ſupplied by the editor of the ſecond folio. Malone.

[4] *I, a* loſt mutton, *gave your letter to her, a* laced mutton;] Speed calls himſelf a *loſt mutton*, becauſe he had loſt his maſter, and be-

ton, gave me, a loſt mutton, nothing for my labour.

Pro. Here's too ſmall a paſture for ſuch a ſtore of muttons.

Speed. If the ground be overcharg'd, you were beſt ſtick her.

Pro. Nay, in that you are aſtray;[5] 'twere beſt pound you.

cauſe Proteus had been proving him a *ſheep*. But why does he call the lady a *laced mutton?* Wenchers are to this day called *mutton-mongers*; and conſequently the object of their paſſion muſt, by the metaphor, be the *mutton*. And Cotgrave, in his Engliſh-French Dictionary, explains *laced mutton*, *Une garſe*, *putain*, *fille de joye*. And Mr. Motteux has rendered this paſſage of Rabelais, in the prologue of his fourth book, *Cailles coiphees mignonnement chantans*, in this manner; *Coated quails and* laced mutton *waggiſhly ſinging*. So that *laced mutton* has been a ſort of ſtandard phraſe for *girls of pleaſure*. Theobald.

Naſh, in his *Have with you to Saffron Walden*, 1595, ſpeaking of Gabriel Harvey's incontinence, ſays: "*he would not ſtick to extoll rotten* lac'd mutton." So, in the comedy of *The Shoemaker's Holiday, or the Gentle Craft*, 1610:

"Why here's good *lac'd mutton*, as I promis'd you."

Again, in Whetſtone's *Promos and Caſſandra*, 1578:

"And I ſmelt he lov'd *lac'd mutton* well."

Again, Heywood, in his *Love's Miſtreſs*, 1636, ſpeaking of Cupid, ſays, he is the "Hero of hie-hoes, admiral of ay-mes, and monſieur of *mutton lac'd*." Steevens.

A *laced mutton* was in our author's time ſo eſtabliſhed a term for a courtezan, that a ſtreet in Clerkenwell, which was much frequented by women of the town, was then called *Mutton-lane*. It ſeems to have been a phraſe of the ſame kind as the French expreſſion—*caille coiffée*, and might be rendered in that language, *mouton en corſet*. This appellation appears to have been as old as the time of King Henry III. "Item ſequitur gravis pœna corporalis, ſed ſine amiſſione vitæ vel membrorum, ſi raptus fit de *concubinâ* legitimâ, vel *aliâ quæſtum faciente*, ſine delectu perſonarum: has quidem *oves* debet rex tueri pro pace ſuâ." Bracton *de Legibus*, lib. ii. Malone.

[5] *Nay, in that you are* aſtray;] For the reaſon Proteus gives,

Speed. Nay, ſir, leſs than a pound ſhall ſerve me for carrying your letter.

Pro. You miſtake; I mean the pound, a pin-fold.

Speed. From a pound to a pin? fold it over and over,
'Tis threefold too little for carrying a letter to your lover.

Pro. But what ſaid ſhe? did ſhe nod.[6]

[Speed *nods.*

Speed. I.

Pro. Nod, I? why, that's noddy.[7]

Speed. You miſtook, ſir; I ſay, ſhe did nod: and you aſk me, if ſhe did nod; and I ſay, I.

Pro. And that ſet together, is—noddy.

Dr. Thirlby adviſes that we ſhould read, *a ſtray*, i. e. a ſtray ſheep; which continues Proteus's banter upon Speed. Theobald.

From the word *aſtray* here, and *loſt mutton* above, it is obvious that the double reference was to the firſt ſentence of the General Confeſſion in the Prayer-book. Henley.

6 —— *did ſhe nod.*] Theſe words were ſupplied by Theobald, to introduce what follows. Steevens.

In Speed's anſwer the old ſpelling of the affirmative particle has been retained; otherwiſe the conceit of Proteus (ſuch as it is) would be unintelligible. Malone.

7 —— *why, that's* noddy.] Noddy *was a game at cards.* So, in *The Inner Temple Maſk*, by Middleton, 1619: "I leave them wholly (ſays Chriſtmas) to my eldeſt ſon *Noddy*, whom, during his minority, I commit to the cuſtody of *a pair of knaves*, and *one and thirty*." Again, in Quarles's *Virgin Widow*, 1649: "Let her forbear cheſs and *noddy*, as *games* too ſerious." Steevens.

This play upon ſyllables is hardly worth explaining. The ſpeakers intend to fix the name of *noddy*, that is, *fool*, on each other. So, in *The Second part of Paſquil's Mad Cappe*, 1600, ſig. E.

"If ſuch a *Noddy* be not thought a *fool*."

Again, E 1.

"If ſuch an aſſe be *noddied* for the nonce. Reed.

Speed. Now you have taken the pains to ſet it together, take it for your pains.

Pro. No, no, you ſhall have it for bearing the letter.

Speed. Well, I perceive, I muſt be fain to bear with you.

Pro. Why, ſir, how do you bear with me?

Speed. Marry, ſir, the letter very orderly; having nothing but the word, noddy, for my pains.

Pro. Beſhrew me, but you have a quick wit.

Speed. And yet it cannot overtake your ſlow purſe.

Pro. Come, come, open the matter in brief: What ſaid ſhe?

Speed. Open your purſe, that the money, and the matter, may be both at once deliver'd.

Pro. Well, ſir, here is for your pains: What ſaid ſhe?

Speed. Truly, ſir, I think you'll hardly win her.

Pro. Why? Could'ſt thou perceive ſo much from her?

Speed. Sir, I could perceive nothing at all from her; no, not ſo much as a ducat for delivering your letter: And being ſo hard to me that brought your mind, I fear, ſhe'll prove as hard to you in telling her mind.[8] Give her no token but ſtones; for ſhe's as hard as ſteel.

[8] —*in telling* her *mind.*] The old copy has "—in telling *your* mind." But as this reading is to me unintelligible, I have adopted the emendation of the ſecond folio. Steevens.

The old copy is certainly right. The meaning is,—*She being ſo hard to me who was the* bearer *of your mind, I fear ſhe will prove no leſs ſo to you, when* you addreſs *her in perſon.* The oppoſition is between *brought* and *telling.* Malone.

Pro. What, ſaid ſhe nothing?

Speed. No, not ſo much as—*take this for thy pains.* To teſtify your bounty, I thank you, you have teſtern'd me;[9] in requital whereof, henceforth carry your letters yourſelf: and ſo, ſir, I'll commend you to my maſter.

Pro. Go, go, be gone, to ſave your ſhip from wreck;
Which cannot periſh,[2] having thee aboard,
Being deſtin'd to a drier death on ſhore:—
I muſt go ſend ſome better meſſenger;
I fear, my Julia would not deign my lines,
Receiving them from ſuch a worthleſs poſt.

[*Exeunt.*

SCENE II.

The ſame. Garden of Julia's *houſe.*

Enter Julia *and* Lucetta.

Jul. But ſay, Lucetta, now we are alone,
Would'ſt thou then counſel me to fall in love?

Luc. Ay, madam; ſo you ſtumble not unheedfully.

9 ——*you have* teſtern'd *me*;] You have gratified me with a *teſter*, *teſtern*, or *teſten*, that is, with a ſixpence. Johnson.

By the ſucceeding quotation from the *Fruitful Sermons preached by Hugh Latimer*, 1584. *fol.* 94. it appears that a *teſter* was of greater value than our *ſixpence:* "They brought him a *denari*, a piece of their current coyne that was worth *ten of our uſual pence*, *ſuch another piece as our teſterne.*" Holt White.

The old reading is *ceſtern'd.* This typographical error was corrected by the editor of the ſecond folio. Malone.

2 *Which cannot periſh*, &c.] The ſame proverb has already been alluded to in the firſt and laſt ſcenes of *The Tempeſt.* Reed.

Jul. Of all the fair reſort of gentlemen,
That every day with parle encounter me,
In thy opinion, which is worthieſt love?

Luc. Pleaſe you, repeat their names, I'll ſhew my mind
According to my ſhallow ſimple ſkill.

Jul. What think'ſt thou of the fair Sir Eglamour?[3]

Luc. As of a knight well-ſpoken, neat and fine;
But, were I you, he never ſhould be mine.[4]

Jul. What think'ſt thou of the rich Mercatio?

Luc. Well, of his wealth; but of himſelf, ſo, ſo.

Jul. What think'ſt thou of the gentle Proteus?

Luc. Lord, lord! to ſee what folly reigns in us!

Jul. How now! what means this paſſion at his name?

Luc. Pardon, dear madam; 'tis a paſſing ſhame,
That I, unworthy body as I am,
Should cenſure thus on lovely gentlemen.[5]

[3] *What think'ſt thou of the fair* Sir Eglamour?] This *Sir Eglamour* muſt not be confounded with the *perſona dramatis* of the ſame name. The latter lived at Milan, and had vowed "pure chaſtity" upon the death of his "true love." RITSON.

[4] —*he* [Sir Eglamour] *never ſhould be mine.*] Perhaps *Sir Eglamour* was once the common cant term for an inſignificant inamorato. So, in Decker's *Satiromaſtix:*

"Adieu, *ſir Eglamour*; adieu lute-ſtring, curtain-rod, gooſe-quill," &c. *Sir Eglamour of Artoys* indeed is the hero of an ancient metrical romance, "Imprinted at London, in Foſter-lane, at the ſygne of the Harteſhorne, by John Walley," bl. l. no date. STEEVENS.

[5] *Should* cenſure *thus*, &c.] To *cenſure* means, in this place, to paſs ſentence. So, in Hinde's *Elioſto Libidinoſo*, 1606: "Elioſto and Cleodora were aſtoniſhed at ſuch a hard *cenſure*, and went to limbo moſt willingly." STEEVENS.

To *cenſure*, in our author's time, generally ſignified to give one's judgement or opinion. MALONE.

Jul. Why not on Proteus, as of all the reſt?

Luc. Then thus,—of many good I think him beſt.

Jul. Your reaſon?

Luc. I have no other but a woman's reaſon;
I think him ſo, becauſe I think him ſo.

Jul. And would'ſt thou have me caſt my love on him?

Luc. Ay, if you thought your love not caſt away.

Jul. Why, he of all the reſt hath never mov'd me.

Luc. Yet he of all the reſt, I think, beſt loves ye.

Jul. His little ſpeaking ſhows his love but ſmall.

Luc. Fire, that is cloſeſt kept, burns moſt of all.

Jul. They do not love, that do not ſhow their love.

Luc. O, they love leaſt, that let men know their love.

Jul. I would, I knew his mind.

Luc. Peruſe this paper, madam.

Jul. To Julia,—Say, from whom?

Luc. That the contents will ſhew.

Jul. Say, ſay; who gave it thee?

Luc. Sir Valentine's page; and ſent, I think, from Proteus:
He would have given it you, but I, being in the way,
Did in your name receive it; pardon the fault, I pray.

Jul. Now, by my modeſty, a goodly broker![6]
Dare you preſume to harbour wanton lines?
To whiſper and conſpire againſt my youth?

[6] ——*a goodly* broker!] A *broker* was uſed for matchmaker, ſometimes for a procureſs. JOHNSON.

Now, truſt me, 'tis an office of great worth,
And you an officer fit for the place.
There, take the paper, ſee it be return'd;
Or elſe return no more into my ſight.

Luc. To plead for love deſerves more fee than hate.

Jul. Will you be gone?

Luc. That you may ruminate. [*Exit.*

Jul. And yet, I would I had o'erlook'd the letter.
It were a ſhame, to call her back again,
And pray her to a fault for which I chid her.
What fool is ſhe, that knows I am a maid,
And would not force the letter to my view?
Since maids, in modeſty, ſay *No*, to that [7]
Which they would have the profferer conſtrue, *Ay*.
Fie, fie! how wayward is this fooliſh love,
That, like a teſty babe, will ſcratch the nurſe,
And preſently, all humbled, kiſs the rod!
How churliſhly I chid Lucetta hence,
When willingly I would have had her here!
How angerly I taught my brow to frown,
When inward joy enforc'd my heart to ſmile!
My penance is, to call Lucetta back,
And aſk remiſſion for my folly paſt:—
What ho! Lucetta!

So, in Daniel's *Complaint of Roſamond*, 1599:
" And flie (o flie) theſe bed-*brokers* unclean,
" The monſters of our ſex," &c. STEEVENS.

[7] ——*ſay* No, *to that*, &c.] A paraphraſe on the old proverb, " Maids ſay *nay*, and take it." STEEVENS.

Re-enter LUCETTA.

Luc. What would your ladyſhip?

Jul. Is it near dinner-time?

Luc. I would it were;
That you might kill your ſtomach on your meat,[8]
And not upon your maid.

Jul. What is't you took up
So gingerly?

Luc. Nothing.

Jul. Why did'ſt thou ſtoop then?

Luc. To take a paper up that I let fall.

Jul. And is that paper nothing?

Luc. Nothing concerning me.

Jul. Then let it lie for thoſe that it concerns.

Luc. Madam, it will not lie where it concerns,
Unleſs it have a falſe interpreter.

Jul. Some love of yours hath writ to you in rhime.

Luc. That I might ſing it, madam, to a tune:
Give me a note: your ladyſhip can ſet.

Jul. As little by ſuch toys as may be poſſible:
Beſt ſing it to the tune of *Light o' love*.[9]

Luc. It is too heavy for ſo light a tune.

Jul. Heavy? belike, it hath ſome burden then.

Luc. Ay; and melodious were it, would you ſing it.

Jul. And why not you?

[8] ——ſtomach *on your meat,*] *Stomach* was uſed for *paſſion* or *obſtinacy*. JOHNSON.

[9] *Light o' love.*] This tune is given in a note on *Much ado about Nothing*, Act III. ſc. iv. STEEVENS.

Luc. I cannot reach ſo high.

Jul. Let's ſee your ſong:—How now, minion?

Luc. Keep tune there ſtill, ſo you will ſing it out:
And yet, methinks, I do not like this tune.

Jul. You do not?

Luc. No, madam; it is too ſharp.

Jul. You, minion, are too ſaucy.

Luc. Nay, now you are too flat,
And mar the concord with too harſh a deſcant:[2]
There wanteth but a mean[3] to fill your ſong.

Jul. The mean is drown'd with your unruly baſe.

Luc. Indeed, I bid the baſe for Proteus.[4]

[2] —— *too harſh a* deſcant:] *Deſcant* is a term in muſic. See Sir John Hawkins's note on the firſt ſpeech in *K. Richard III.* STEEVENS.

[3] — *but a* mean, &c.] The *mean* is the *tenor* in muſic. So, in the enterlude of *Mary Magdalen's Repentance*, 1569:

" Utilitie can ſing the baſe full cleane,
" And noble honour ſhall ſing the *meane*." STEEVENS.

[4] *Indeed, I* bid the baſe *for Protheus.*] The ſpeaker here turns the alluſion (which her miſtreſs employed) from the *baſe in muſick* to a country exerciſe, *Bid the baſe:* in which ſome purſue, and others are made priſoners. So that Lucetta would intend, by this, to ſay, Indeed I take pains to make you a captive to Proteus's paſſion.—He uſes the ſame alluſion in his *Venus and Adonis:*

" To *bid* the winds a *baſe* he now prepares,"

And in his *Cymbeline* he mentions the game:

" —— Lads more like
" To run the country *baſe*." WARBURTON.

Dr. Warburton is not quite accurate. The game was not called *Bid* the Baſe, but *the Baſe*. To *bid the baſe* means here, I believe, *to challenge to a conteſt*. So, in our author's *Venus and Adonis:*

" To *bid* the wind a *baſe* he now prepares,
" And wh'er he run, or fly, they knew not whether."

Again, in Hall's *Chronicle*, fol. 98. b. " The Queen marched from York to Wakefield, and *bade baſe* to the duke, even before his caſtle." MALONE.

Jul. This babble ſhall not henceforth trouble me.
Here is a coil with proteſtation!—
[*Tears the letter.*
Go, get you gone; and let the papers lie:
You would be fingering them, to anger me.

Luc. She makes it ſtrange; but ſhe would be beſt pleas'd
To be ſo anger'd with another letter. [*Exit.*

Jul. Nay, would I were ſo anger'd with the ſame!
O hateful hands, to tear ſuch loving words!
Injurious waſps! to feed on ſuch ſweet honey,
And kill the bees, that yield it, with your ſtings!
I'll kiſs each ſeveral paper for amends.
Look, here is writ—*kind Julia*;—unkind Julia!
As in revenge of thy ingratitude,
I throw thy name againſt the bruiſing ſtones,
Trampling contemptuouſly on thy diſdain.
Look, here is writ—*love-wounded Proteus*:—
Poor wounded name! my boſom, as a bed,
Shall lodge thee, till thy wound be throughly heal'd;
And thus I ſearch it with a ſovereign kiſs.
But twice, or thrice, was Proteus written down?[5]
Be calm, good wind, blow not a word away,
Till I have found each letter in the letter,
Except mine own name; that ſome whirlwind bear
Unto a ragged, fearful, hanging rock,
And throw it thence into the raging ſea!
Lo, here in one line is his name twice writ,—

Mr. Malone's explanation of the verb—*bid*, is unqueſtionably juſt. So, in one of the parts of *K. Henry VI*:

"Of force enough to *bid* his brother battle." STEEVENS.

[5] ——*written* down?] To *write down* is ſtill a provincial expreſſion for *to write*. HENLEY.

Poor forlorn Proteus, paſſionate Proteus,
To the ſweet Julia;—that I'll tear away;
And yet I will not, ſith ſo prettily
He couples it to his complaining names:
Thus will I fold them one upon another;
Now kiſs, embrace, contend, do what you will.

Re-enter LUCETTA.

Luc. Madam, dinner's ready, and your father ſtays.

Jul. Well, let us go.

Luc. What, ſhall theſe papers lie like tell-tales here?

Jul. If you reſpect them, beſt to take them up.

Luc. Nay, I was taken up for laying them down: Yet here they ſhall not lie, for catching cold.[6]

Jul. I ſee, you have a month's mind to them.[7]

[6] *Yet here they ſhall not lie,* for catching cold.] That is, as Mr. M. Maſon obſerves, *leſt they ſhould catch cold.* This mode of expreſſion (he adds) is not frequent in Shakſpeare, but occurs in every play of Beaumont and Fletcher.

So, in *The Captain:*

"We'll have a bib, *for* ſpoiling of your doublet."

Again, in *Love's Pilgrimage:*

"Stir my horſe, *for* catching cold."

Again, in *The Pilgrim:*

"All her face patch'd, *for* diſcovery."

To theſe I ſhall add another inſtance from Barnabie Riche's *Souldiers Wiſhe to Britons Welfare, or Captaine Skill and Captaine Pill,* 1604. p. 64: "—ſuch other ill diſpoſed perſons, being once preſſed, muſt be kept with continuall guard, &c. *for running away.*"

STEEVENS.

[7] *I ſee, you have a* month's mind *to them.*] A *month's mind* was an *anniverſary* in times of popery; or, as Mr. Ray calls it, a leſs ſolemnity directed by the will of the deceaſed. There was alſo *a year's mind,* and *a week's mind.* See *Proverbial Phraſes.*

This appears from the interrogatories and obſervations againſt the clergy, in the year 1552. Inter. 7: "Whether there are *any*

Luc. Ay, madam, you may ſay what ſights you ſee;
I ſee things too, although you judge I wink.

Jul. Come, come, will't pleaſe you go?

[*Exeunt.*

SCENE III.

The ſame. A Room in Antonio's *Houſe.*

Enter Antonio *and* Panthino.

Ant. Tell me, Panthino, what ſad talk[8] was that,
Wherewith my brother held you in the cloiſter?

Pan. 'Twas of his nephew Proteus, your ſon.

months' minds, and *anniverſaries?* Strype's *Memorials of the Reformation*, Vol. II. p. 354.

"Was the *month's mind* of Sir William Laxton, who died the laſt month (July 1556.) his hearſe burning with wax, and the morrow maſs celebrated, and a ſermon preached," &c. Strype's *Mem.* Vol. III. p. 305. Grey.

A month's mind, in the ritual ſenſe, ſignifies not deſire or inclination, but remembrance; yet I ſuppoſe this is the true original of the expreſſion. Johnson.

In Hampſhire, and other weſtern counties, for "I can't *remember* it," they ſay, "I can't *mind* it." Blackstone.

Puttenham, in his *Art of Poetry*, 1589, chap. 24. ſpeaking of *Poetical Lamentations*, ſays, they were chiefly uſed "at the burials of the dead, alſo at *month's minds*, and longer times:" and in the churchwardens' accompts of St. Helen's in Abingdon, Berkſhire, 1558, theſe *month's minds*, and the expences attending them, are frequently mentioned. Inſtead of *month's minds*, they are ſometimes called *month's monuments*, and in the Injunctions of K. Edward VI. *memories*, Injunct. 21. By *memories*, ſays Fuller, we underſtand the *Obſequia for the dead*, which ſome ſay ſucceeded in the place of the heathen *Parentalia*.

If this line was deſigned for a verſe, we ſhould read—mon*thes* mind. So, in *A Midſummer Night's Dream:*

"Swifter than the moon*es* ſphere."

Both theſe are the Saxon genitive caſe. Steevens.

[8] ——*what* ſad *talk*——] *Sad* is the ſame as *grave* or *ſerious*. Johnson.

Ant. Why, what of him?

Pan. He wonder'd, that your lordſhip
Would ſuffer him to ſpend his youth at home;
While other men, of ſlender reputation,[8]
Put forth their ſons to ſeek preferment out:
Some, to the wars, to try their fortune there;
Some, to diſcover iſlands far away;[9]
Some, to the ſtudious univerſities.
For any, or for all theſe exerciſes,
He ſaid, that Proteus, your ſon, was meet;
And did requeſt me, to impórtune you,
To let him ſpend his time no more at home,
Which would be great impeachment to his age,[2]
In having known no travel in his youth.

Ant. Nor need'ſt thou much impórtune me to that
Whereon this month I have been hammering.

So, in *The Wiſe Woman of Hogſden*, 1638:

" Marry, ſir knight, I ſaw them in *ſad talk*,
" But to ſay they were directly whiſpering," &c.

Again, in Whetſtone's *Promos and Caſſandra*, 1578:

" The king feigneth to talk *ſadly* with ſome of his counſel."

STEEVENS.

[8] ——*of* ſlender reputation,] i. e. who are thought ſlightly of, are of little conſequence. STEEVENS.

[9] *Some to diſcover iſlands far away*;] In Shakſpeare's time, voyages for the diſcovery of the iſlands of America were much in vogue. And we find, in the journals of the travellers of that time, that the ſons of noblemen, and of others of the beſt families in England, went very frequently on theſe adventures. Such as the Forteſcues, Collitons, Thornhills, Farmers, Pickerings, Littletons, Willoughbys, Cheſters, Hawleys, Bromleys, and others. To this prevailing faſhion our poet frequently alludes, and not without high commendations of it. WARBURTON.

[2] —*great* impeachment *to his age*,] *Impeachment*, as Mr. M. Maſon very juſtly obſerves, in this inſtance ſignifies *reproach* or *imputation*. So Demetrius ſays to Helena in *A Midſummer Night's Dream*:

" You do *impeach* your modeſty too much,
" To leave the city, and commit yourſelf
" Into the hands of one that loves you not." STEEVENS.

I have conſider'd well his loſs of time;
And how he cannot be a perfect man,
Not being try'd, and tutor'd in the world:
Experience is by induſtry atchiev'd,
And perfected by the ſwift courſe of time:
Then, tell me, whither were I beſt to ſend him?

Pant. I think, your lordſhip is not ignorant,
How his companion, youthful Valentine,
Attends the emperor in his royal court.[3]

Ant. I know it well.

Pant. 'Twere good, I think, your lordſhip ſent him thither:
There ſhall he practice tilts and tournaments,
Hear ſweet diſcourſe, converſe with noblemen;
And be in eye of every exerciſe,
Worthy his youth and nobleneſs of birth.

Ant. I like thy counſel; well haſt thou advis'd:
And, that thou may'ſt perceive how well I like it,
The execution of it ſhall make known;
Even with the ſpeedieſt expedition
I will diſpatch him to the emperor's court.

Pant. To-morrow, may it pleaſe you, Don Alphonſo,

[3] *Attends the emperor in his royal court.*] Shakſpeare has been guilty of no miſtake in placing the emperor's court at Milan in this play. Several of the firſt German emperors held their courts there occaſionally, it being, at that time, their immediate property, and the chief town of their Italian dominions. Some of them were crowned kings of Italy at Milan, before they received the imperial crown at Rome. Nor has the poet fallen into any contradiction by giving a duke to Milan at the ſame time that the emperor held his court there. The firſt dukes of that, and all the other great cities in Italy, were not ſovereign princes, as they afterwards became; but were merely governors, or viceroys, under the emperors, and removeable at their pleaſure. Such was the *Duke of Milan* mentioned in this play. Mr. M. Maſon adds, that "during the wars in Italy between Francis I. and Charles V. the latter, frequently reſided at Milan." Steevens.

With other gentlemen of good eſteem,
Are journeying to ſalute the emperor,
And to commend their ſervice to his will.

Ant. Good company; with them ſhall Proteus go:
And, in good time,[4]—now will we break with him.[5]

Enter Proteus.

Pro. Sweet love! ſweet lines! ſweet life!
Here is her hand, the agent of her heart;
Here is her oath for love, her honour's pawn:
O, that our fathers would applaud our loves,
To ſeal our happineſs with their conſents!
O heavenly Julia!

Ant. How now? what letter are you reading there?

Pro. May't pleaſe your lordſhip, 'tis a word or two
Of commendation ſent from Valentine,
Deliver'd by a friend that came from him.

Ant. Lend me the letter; let me ſee what news.

Pro. There is no news, my lord; but that he writes
How happily he lives, how well belov'd,
And daily graced by the emperor;
Wiſhing me with him, partner of his fortune.

Ant. And how ſtand you affected to his wiſh?

[4] ——in good time,] *In good time* was the old expreſſion when ſomething happened that ſuited the thing in hand, as the French ſay, *à propos*. Johnson.

So, in *Richard III:*

"And, *in good time*, here comes the ſweating lord."

Steevens.

[5] ——*now will we* break *with him.*] That is, *break* the matter to him. The ſame phraſe occurs in *Much Ado about Nothing*, Act I. ſc. i. M. Mason.

Pro. As one relying on your lordſhip's will,
And not depending on his friendly wiſh.

Ant. My will is ſomething ſorted with his wiſh:
Muſe not that I thus ſuddenly proceed;
For what I will, I will, and there an end.
I am reſolv'd, that thou ſhalt ſpend ſome time
With Valentinus in the emperor's court;
What maintenance he from his friends receives,
Like exhibition[6] thou ſhalt have from me.
To-morrow be in readineſs to go:
Excuſe it not, for I am peremptory.

Pro. My lord, I cannot be ſo ſoon provided;
Pleaſe you, deliberate a day or two.

Ant. Look, what thou want'ſt, ſhall be ſent after thee:
No more of ſtay; to-morrow thou muſt go.—
Come on, Panthino; you ſhall be employ'd
To haſten on his expedition.

[*Exeunt* Ant. *and* Pant.

Pro. Thus have I ſhunn'd the fire, for fear of burning;
And drench'd me in the ſea, where I am drown'd:
I fear'd to ſhew my father Julia's letter,
Leſt he ſhould take exceptions to my love;
And with the vantage of mine own excuſe
Hath he excepted moſt againſt my love.
O, how this ſpring of love reſembleth[7]

[6] *Like* exhibition ——] i. e. allowance.
So, in *Othello:*
" Due reference of place and *exhibition.*"
Again, in the *Devil's Law Caſe*, 1623:
" —in his riot does far exceed the *exhibition* I allowed him."
Steevens.

[7] *O, how this ſpring of love* reſembleth —] At the end of this verſe there is wanting a ſyllable, for the ſpeech apparently ends in

The uncertain glory of an April day;
Which now ſhows all the beauty of the ſun,
And by and by a cloud takes all away!

a quatrain. I find nothing that will rhyme to *ſun*, and therefore ſhall leave it to ſome happier critic. But I ſuſpect that the author might write thus:

" *O how this ſpring of love reſembleth* right,
" *The uncertain glory of an April day*;
" *Which now ſhews all the glory of the* light,
" *And by and by a cloud takes all away!*"

Light was either by negligence or affectation changed to *ſun*, which, conſidered without the rhyme, is indeed better. The next tranſcriber, finding that the word *right* did not rhyme to *ſun*, ſuppoſed it erroneouſly written, and left it out. JOHNSON.

It was not always the cuſtom, among our early writers, to make the firſt and third lines rhyme to each other; and when a word was not long enough to complete the meaſure, they occaſionally extended it. Thus Spenſer, in his *Faery Queen*, B. III. c. 12:

" Formerly grounded, and faſt *ſetteled*."

Again, B. II. c. 12:

" The while ſweet Zephirus loud *whiſteled*
" His treble, a ſtrange kind of harmony;
" Which Guyon's ſenſes ſoftly *tickeled*," &c.

From this practice, I ſuppoſe, our author wrote *reſembeleth*, which, though it affords no jingle, completes the verſe. Many poems have been written in this meaſure, where the ſecond and fourth lines only rhime. STEEVENS.

Reſembleth is here uſed as a quadriſyllable, as if it was written *reſembeleth*. See *Comedy of Errors*, Act V. ſc. the laſt:

" And theſe two Dromios, one in *ſemblance*."

As you like it, Act II. ſc. ii:

" The parts and graces of the *wreſtler*."

And it ſhould be obſerved, that Shakſpeare takes the ſame liberty with many other words, in which *l*, or *r*, is ſubjoined to another conſonant. See *Comedy of Errors*, next verſe but one to that cited above:

" Theſe are the parents to theſe *children*."

where ſome editors, being unneceſſarily alarmed for the metre, have endeavoured to help it by a word of their own:

" Theſe *plainly* are the parents to theſe children."

TYRWHITT.

Thus much I had thought ſufficient to ſay upon this point, in the edition of theſe plays publiſhed by Mr. Steevens in 1778.

Re-enter PANTHINO.

PANT. Sir Proteus, your father calls for you;
He is in haſte, therefore, I pray you, go.

Since which the Author of *Remarks*, &c. on that edition has been pleaſed to aſſert, p. 7. "that Shakſpeare does not appear, from the above inſtances at leaſt, to have taken the ſmalleſt liberty in extending his words: neither has the incident of *l*, or *r*, being ſubjoined to another conſonant any thing to do in the matter."—"The truth is," he goes on to ſay, "that every *verb* in the Engliſh language gains an *additional ſyllable* by its termination in *eſt*, *eth*, *ed*, *ing*, or, (when formed into a ſubſtantive) in *er*; and the above words, *when rightly printed*, are not only unexceptionable, but moſt juſt. Thus *reſemble* makes *reſemble-eth*; *wreſtle*, *wreſtle-er*; and *ſettle*, *whiſtle*, *tickle*, make *ſettle-ed*, *whiſtle-ed*, *tickle-ed*."

As to this *ſuppoſed* Canon of the Engliſh language, it would be eaſy to ſhew that it is quite fanciful and unfounded; and what he calls *the right method of printing the above words* is ſuch as, I believe, was never adopted before by any mortal in writing them, nor can be followed in the pronunciation of them without the help of an entirely new ſyſtem of ſpelling. But any further diſcuſſion of this matter is unneceſſary; becauſe the hypotheſis, though allowed in its utmoſt extent, will not prove either of the points to which it is applied. It will neither prove that Shakſpeare has not taken a liberty in extending certain words, nor that he has not taken that liberty chiefly with words in which *l*, or *r*, is ſubjoined to another conſonant. The following are all inſtances of nouns, ſubſtantive or adjective, which can receive no ſupport from the ſuppoſed Canon. That Shakſpeare has taken a liberty in extending theſe words is evident, from the conſideration, that the ſame words are more frequently uſed, by his contemporaries and by himſelf, without the additional ſyllable. Why he has taken this liberty chiefly with words in which *l*, or *r*, is ſubjoined to another conſonant, muſt be obvious to any one who can pronounce the language.

Country, triſyllable.

T. N. Act I. ſc. ii. The like of him. Know'ſt thou this *country*?
Coriol. Act I. ſc. iii. Die nobly for their *country*, than one.

Remembrance, quadriſyllable.

T. N. Act I. ſc. i. And laſting in her ſad *remembrance*.
W. T. Act IV. ſc. iv. Grace and *remembrance* be to you both.

Angry, tryſyllable.

Timon. Act III. ſc. v. But who is man, that is not *angry*.

Pro. Why, this it is! my heart accords thereto;
And yet a thouſand times it anſwers, no. [*Exeunt.*

ACT II. SCENE I.

Milan. *An Apartment in the* Duke's *Palace.*

Enter VALENTINE *and* SPEED.

Speed. Sir, your glove.
Val. Not mine; my gloves are on.
Speed. Why then this may be yours, for this is but one.[8]
Val. Ha! let me ſee: ay, give it me, it's mine:—

Henry, triſyllable.
Rich. III. Act II. ſc. iii. So ſtood the ſtate, when *Henry* the Sixth—.
2 H. VI. Act II. ſc. ii. Crown'd by the name of *Henry* the Fourth.
And ſo in many other paſſages.
Monſtrous, triſyllable.
Macb. Act IV. ſc. vi. Who cannot want the thought how *monſtrous*.
Othello. Act II. ſc. iii. 'Tis *monſtrous*. Iago, who began it?
Aſſembly, quadriſyllable.
M. A. A. N. Act V. ſc. laſt. Good morrow to this fair *aſſembly*.
Douglas, triſyllable.
1 H. IV. Act V. ſc. ii. Lord *Douglas* go you and tell him ſo.
England, triſyllable.
Rich. II. Act IV. ſc. i. Than Bolingbrooke return to *England*.
Humbler, triſyllable.
1 H. VI. Act III. ſc. i. Methinks his lordſhip ſhould be *humbler*.
Nobler, triſyllable.
Coriol. Act III. ſc. ii. You do the *nobler*. *Cor.* I muſe my mother—.
TYRWHITT.

[8] Val. *Not mine*; *my gloves are* on.
Speed. *Why then, this may be yours, for this is but* one.] It ſhould ſeem from this paſſage, that the word *one* was anciently pronounced as if it were written *on*. The quibble here is loſt by the change of pronunciation; a loſs, however, which may be very patiently endured. MALONE.

Sweet ornament that decks a thing divine!
Ah Silvia! Silvia!

Speed. Madam Silvia! madam Silvia!

Val. How now, ſirrah?

Speed. She is not within hearing, ſir.

Val. Why, ſir, who bade you call her?

Speed. Your worſhip, ſir; or elſe I miſtook.

Val. Well, you'll ſtill be too forward.

Speed. And yet I was laſt chidden for being too ſlow.

Val. Go to, ſir; tell me, do you know madam Silvia?

Speed. She that your worſhip loves?

Val. Why, how know you that I am in love?

Speed. Marry, by theſe ſpecial marks: Firſt, you have learn'd, like ſir Proteus, to wreath your arms like a male-content; to reliſh a love-ſong, like a Robin-red-breaſt; to walk alone, like one that had the peſtilence; to ſigh, like a ſchool-boy that had loſt his A. B. C; to weep, like a young wench that had buried her grandam; to faſt, like one that takes diet;[9] to watch, like one that fears robbing; to ſpeak puling, like a beggar at Hallowmas.[2] You were wont, when you laugh'd, to

9 —— *takes* diet;] To *take diet* was the phraſe for being under regimen for a diſeaſe mentioned in *Timon of Athens:*

" —— bring down the roſe-cheek'd youth
" To the tub-faſt and *the diet.*" STEEVENS.

2 —— *Hallowmas.*] This is about the feaſt of All-Saints, when winter begins, and the life of a vagrant becomes leſs comfortable. JOHNSON.

It is worth remarking that on *All-Saints-Day* the poor people in *Staffordſhire*, and perhaps in other country places, go from pariſh to pariſh *a ſouling* as they call it; i. e. begging and *puling* (or ſinging ſmall, as Bailey's Dict. explains *puling*) for *ſoul-cakes*, or

crow like a cock; when you walk'd, to walk like one of the lions;[3] when you faſted, it was preſently after dinner; when you look'd ſadly, it was for want of money: and now you are metamorphos'd with a miſtreſs, that, when I look on you, I can hardly think you my maſter.

Val. Are all theſe things perceived in me?

Speed. They are all perceived without you.

Val. Without me? they cannot.

Speed. Without you? nay, that's certain; for, without you were ſo ſimple, none elſe would:[4] but you are ſo without theſe follies, that theſe follies are within you, and ſhine through you like the water in an urinal; that not an eye, that ſees you, but is a phyſician to comment on your malady.

Val. But, tell me, doſt thou know my lady Silvia?

Speed. She, that you gaze on ſo, as ſhe ſits at ſupper?

Val. Haſt thou obſerved that? even ſhe I mean.

Speed. Why, ſir, I know her not.

Val. Doſt thou know her by my gazing on her, and yet know'ſt her not?

Speed. Is ſhe not hard-favour'd, ſir?

Val. Not ſo fair, boy, as well-favour'd.

---

any good thing to make them merry. This cuſtom is mentioned by *Peck*, and ſeems a remnant of Popiſh ſuperſtition to pray for departed ſouls, particularly thoſe of friends. The *ſouler's* ſong in *Staffordſhire*, is different from that which Mr. *Peck* mentions, and is by no means worthy publication. Tollet.

——*to walk like* one of the lions;] If our author had not been thinking of the lions *in the Tower*, he would have written—" to walk like *a lion*." Ritson.

——*none elſe would:*] None elſe would *be ſo ſimple*. Johnson.

Speed. Sir, I know that well enough.

Val. What doſt thou know?

Speed. That ſhe is not ſo fair, as (of you) well favoured.

Val. I mean, that her beauty is exquiſite, but her favour infinite.

Speed. That's becauſe the one is painted, and the other out of all count.

Val. How painted? and how out of count?

Speed. Marry, ſir, ſo painted, to make her fair, that no man counts of her beauty.

Val. How eſteemeſt thou me? I account of her beauty.

Speed. You never ſaw her ſince ſhe was deformed.

Val. How long hath ſhe been deformed?

Speed. Ever ſince you loved her.

Val. I have loved her ever ſince I ſaw her; and ſtill I ſee her beautiful.

Speed. If you love her, you cannot ſee her.

Val. Why?

Speed. Becauſe love is blind. O, that you had mine eyes; or your own eyes had the lights they were wont to have, when you chid at ſir Proteus for going ungartered![5]

Val. What ſhould I ſee then?

Speed. Your own preſent folly, and her paſſing deformity: for he, being in love, could not ſee to garter his hoſe; and you, being in love, cannot ſee to put on your hoſe.

5 ——*for going* ungartered!] This is enumerated by Roſalind in *As you like it*, Act III. ſc. ii. as one of the undoubted marks of love: "Then your hoſe ſhould be *ungartered*, your bonnet unbanded," &c. Malone.

Val. Belike, boy, then you are in love; for laſt morning you could not ſee to wipe my ſhoes.

Speed. True, ſir; I was in love with my bed: I thank you, you ſwinged me for my love, which makes me the bolder to chide you for yours.

Val. In concluſion, I ſtand affected to her.

Speed. I would you were ſet;[6] ſo, your affection would ceaſe.

Val. Laſt night ſhe enjoin'd me to write ſome lines to one ſhe loves.

Speed. And have you?

Val. I have.

Speed. Are they not lamely writ?

Val. No, boy, but as well as I can do them:—Peace, here ſhe comes.

Enter Silvia.

Speed. O excellent motion! O exceeding puppet! now will he interpret to her.[7]

[6] *I would you were* ſet;] *Set* for *ſeated*, in oppoſition to *ſtand*, in the foregoing line. M. Mason.

[7] *O excellent* motion! &c.] *Motion*, in Shakſpeare's time, ſignified *puppet*. In Ben Jonſon's *Bartholomew Fair* it is frequently uſed in that ſenſe, or rather perhaps to ſignify a *puppet-ſhow*; the maſter whereof may properly be ſaid to be an interpreter, as being the explainer of the inarticulate language of the actors. The ſpeech of the ſervant is an alluſion to that practice, and he means to ſay, that Silvia is a *puppet*, and that Valentine is to interpret *to*, or rather *for* her. Sir J. Hawkins.

So, in *The City Match*, 1639, by Jaſper Maine:

" ——— his mother came,
" Who follows ſtrange ſights out of town, and went
" To Brentford for a *motion*."——

Again, in *The Pilgrim*:

" —— Nothing but a *motion*?
" A *puppet* pilgrim?"—— Steevens.

Val. Madam and miſtreſs, a thouſand good-morrows.

Speed. O, 'give you good even! here's a million of manners. [*Aſide.*

Sil. Sir Valentine and ſervant,[8] to you two thouſand.

Speed. He ſhould give her intereſt; and ſhe gives it him.

Val. As you enjoin'd me, I have writ your letter,
Unto the ſecret nameleſs friend of yours;
Which I was much unwilling to proceed in,
But for my duty to your ladyſhip.

Sil. I thank you, gentle ſervant: 'tis very clerkly done.[9]

Val. Now truſt me, madam, it came hardly off;[2]
For, being ignorant to whom it goes,
I writ at random, very doubtfully.

Sil. Perchance you think too much of ſo much pains?

Val. No, madam; ſo it ſtead you, I will write,

[8] *Sir Valentine and* ſervant,] Here Silvia calls her lover *ſervant*, and again below her *gentle ſervant*. This was the language of ladies to their lovers at the time when Shakſpeare wrote.
SIR J. HAWKINS.

So, in Marſton's *What you will*, 1607:
" Sweet ſiſter, let's ſit in judgement a little; faith upon my *ſervant* Monſieur Laverdure.
" *Mel.* Troth, well for a *ſervant*; but for a huſband!"
Again, in Ben Jonſon's *Every Man out of his Humour:*
" Every man was not born with my *ſervant* Briſk's features."
STEEVENS.

[9] ——*'tis very* clerkly *done.*] i. e. like a ſcholar. So, in *The Merry Wives of Windſor:*
" Thou art *clerkly*, ſir John, *clerkly*." STEEVENS.

[2] ——*it* came *hardly* off;] A ſimilar phraſe occurs in *Timon of Athens*, Act I. ſc. i:
" This *comes off* well and excellent." STEEVENS.

Pleaſe you command, a thouſand times as much:
And yet,—

Sil. A pretty period! Well, I gueſs the ſequel;
And yet I will not name it:—and yet I care not;—
And yet take this again;—and yet I thank you;
Meaning henceforth to trouble you no more.

Speed. And yet you will; and yet another yet.
[*Aſide.*

Val. What means your ladyſhip? do you not like it?

Sil. Yes, yes; the lines are very quaintly writ:
But ſince unwillingly, take them again;
Nay, take them.

Val. Madam, they are for you.

Sil. Ay, ay; you writ them, ſir, at my requeſt;
But I will none of them; they are for you:
I would have had them writ more movingly.

Val. Pleaſe you, I'll write your ladyſhip another.

Sil. And, when it's writ, for my ſake read it over:
And, if it pleaſe you, ſo; if not, why, ſo.

Val. If it pleaſe me, madam! what then?

Sil. Why, if it pleaſe you, take it for your labour;
And ſo good-morrow, ſervant. [*Exit* Silvia.

Speed. O jeſt unſeen, inſcrutable, inviſible,
As a noſe on a man's face, or a weathercock on a ſteeple!
My maſter ſues to her; and ſhe hath taught her ſuitor,
He being her pupil, to become her tutor.
O excellent device! was there ever heard a better?
That my maſter, being ſcribe, to himſelf ſhould write the letter?

Val. How now, ſir? what are you reaſoning with yourſelf?[3]

Speed. Nay, I was rhiming; 'tis you that have the reaſon.

Val. To do what?

Speed. To be a ſpokeſman from madam Silvia.

Val. To whom?

Speed. To yourſelf: why, ſhe wooes you by a figure.

Val. What figure?

Speed. By a letter, I ſhould ſay.

Val. Why, ſhe hath not writ to me?

Speed. What need ſhe, when ſhe made you write to yourſelf? Why, do you not perceive the jeſt?

Val. No, believe me.

Speed. No believing you indeed, ſir: But did you perceive her earneſt?

Val. She gave me none, except an angry word.

Speed. Why, ſhe hath given you a letter.

Val. That's the letter I writ to her friend.

Speed. And that letter hath ſhe deliver'd, and there an end.[4]

Val. I would, it were no worſe.

Speed. I'll warrant you, 'tis as well:

For often you have writ to her; and ſhe, in modeſty,
Or elſe for want of idle time, could not again reply;

[3] —— reaſoning *with yourſelf?*] That is, *diſcourſing, talking.* An Italianiſm. JOHNSON.

[4] —— *and there an end.*] i. e. there's the concluſion of the matter. So, in *Macbeth:*

" —— the times have been
" That when the brains were out, the man would die,
" *And there an end.*" —— STEEVENS.

Or fearing elſe ſome meſſenger, that might her mind diſcover,
Herſelf hath taught her love himſelf to write unto her lover.—

All this I ſpeak in print;[5] for in print I found it.—Why muſe you, ſir? 'tis dinner-time.

Val. I have din'd.

Speed. Ay, but hearken, ſir: though the cameleon Love can feed on the air, I am one that am nouriſhed by my victuals, and would fain have meat: O, be not like your miſtreſs; be moved, be moved. [*Exeunt.*

SCENE II.

Verona. *A Room in* Julia's *Houſe.*

Enter Proteus *and* Julia.

Pro. Have patience, gentle Julia.
Jul. I muſt, where is no remedy.
Pro. When poſſibly I can, I will return.
Jul. If you turn not, you will return the ſooner: Keep this remembrance for thy Julia's ſake.

[*Giving a ring.*

Pro. Why then we'll make exchange; here, take you this.
Jul. And ſeal the bargain with a holy kiſs.
Pro. Here is my hand for my true conſtancy;

[5] *All this I ſpeak* in print;] *In print* means *with exactneſs.* So, in the comedy of *All Fooles*, 1605:

" —— not a hair
" About his bulk, but it ſtands *in print.*"

Again, in *The Portraiture of Hypocriſie*, bl. l. 1589: " —others laſh out to maintaine their porte, which muſt needes bee *in print.*"

Steevens.

And when that hour o'er-ſlips me in the day,
Wherein I ſigh not, Julia, for thy ſake,
The next enſuing hour ſome foul miſchance
Torment me for my love's forgetfulneſs!
My father ſtays my coming; anſwer not;
The tide is now: nay, not thy tide of tears;
That tide will ſtay me longer than I ſhould:

[*Exit* JULIA.

Julia, farewell.—What! gone without a word?
Ay, ſo true love ſhould do: it cannot ſpeak;
For truth hath better deeds, than words, to grace it.

Enter PANTHINO.

PAN. Sir Proteus, you are ſtaid for.

PRO. Go; I come, I come:—
Alas! this parting ſtrikes poor lovers dumb.

[*Exeunt.*

SCENE III.

The ſame. A ſtreet.

Enter LAUNCE, *leading a dog.*

LAUN. Nay, 'twill be this hour ere I have done weeping; all the kind of the Launces have this very fault: I have received my proportion, like the prodigious ſon, and am going with ſir Proteus to the Imperial's court. I think, Crab my dog be the ſoureſt-natured dog that lives: my mother weeping, my father wailing, my ſiſter crying, our maid howling, our cat wringing her hands, and all our houſe in a great perplexity, yet did not this cruel-hearted cur ſhed one tear: he is a ſtone, a very pebble-ſtone, and has no more pity in him than a dog: a Jew would have wept to have ſeen

our parting; why, my grandam having no eyes, look you, wept herſelf blind at my parting. Nay, I'll ſhow you the manner of it: This ſhoe is my father;—no, this left ſhoe is my father;—no, no, this left ſhoe is my mother;—nay, that cannot be ſo neither;—yes, it is ſo, it is ſo; it hath the worſer ſole: This ſhoe, with the hole in it, is my mother, and this my father; A vengeance on't! there 'tis: now, ſir, this ſtaff is my ſiſter; for, look you, ſhe is as white as a lily, and as ſmall as a wand: this hat is Nan, our maid; I am the dog:[6]—no, the dog is himſelf, and I am the dog,[7] —O, the dog is me, and I am myſelf; ay, ſo, ſo. Now come I to my father; *Father, your bleſſing*; now ſhould not the ſhoe ſpeak a word for weeping; now ſhould I kiſs my father; well, he weeps on:—now come I to my mother, (O, that ſhe could ſpeak now!) like a wood woman;[8]—well, I kiſs

6 ——*I am the dog:* &c.] A ſimilar thought occurs in a play printed earlier than the preſent. See *A Chriſtian turn'd Turk*, 1612:

" ——you ſhall ſtand for the lady, you for her *dog*, and I the page; you and the dog looking one upon another: the page preſents himſelf." STEEVENS.

7 ——I *am the dog*, &c.] This paſſage is much confuſed, and of confuſion the preſent reading makes no end. Sir T. Hanmer reads, *I am the dog, no, the dog is himſelf and I am* me, *the dog is* the dog, *and I am myſelf*. This certainly is more reaſonable, but I know not how much reaſon the author intended to beſtow on Launce's ſoliloquy. JOHNSON.

8 ——*like a* wood woman;—] The firſt folios agree in *would-woman:* for which, becauſe it was a myſtery to Mr. Pope, he has unmeaningly ſubſtituted *ould woman*. But it muſt be writ, or at leaſt underſtood, *wood woman*, i. e. crazy, frantic with grief; or diſtracted, from any other cauſe. The word is very frequently uſed in Chaucer; and ſometimes writ *wood*, ſometimes *wode*. THEOBALD.

Print thus: " Now come I to my mother, (O, that ſhe could ſpeak now!) like a wood woman."

Perhaps the humour would be heightened by reading—(O, that *the ſhoe* could *ſpeak* now!) BLACKSTONE.

her;—why there 'tis; here's my mother's breath up and down: now come I to my ſiſter; mark the moan ſhe makes: now the dog all this while ſheds not a tear, nor ſpeaks a word; but ſee how I lay the duſt with my tears.

Enter PANTHINO.

PAN. Launce, away, away, aboard; thy maſter is ſhipped, and thou art to poſt after with oars. What's the matter? why weep'ſt thou, man? Away, aſs; you will loſe the tide, if you tarry any longer.

LAUN. It is no matter if the ty'd were loſt;[9] for it is the unkindeſt ty'd that ever any man ty'd.

PAN. What's the unkindeſt tide?

LAUN. Why, he that's ty'd here; Crab, my dog.

PAN. Tut, man, I mean thou'lt loſe the flood;

I have followed the punctuation recommended by Sir W. Blackſtone. The emendation propoſed by him was made, I find, by Sir T. Hanmer. MALONE.

O that ſhe could ſpeak now like a wood woman!] Launce is deſcribing the melancholy parting between him and his family. In order to do this more methodically, he makes one of his ſhoes ſtand for his father, and the other for his mother. And when he has done taking leave of his father, he ſays, *Now come I to my mother*, turning to the ſhoe that is ſuppoſed to perſonate her. And in order to render the repreſentation more perfect, he expreſſes his wiſh that it could ſpeak like a woman frantic with grief! There could be no doubt about the ſenſe of the paſſage, had he ſaid—"O that *it* could ſpeak like a wood woman!" But he uſes the feminine pronoun in ſpeaking of the ſhoe, becauſe it is ſuppoſed to repreſent a woman. M. MASON.

9 ——*if the* ty'd *were loſt*;] This quibble, wretched as it is, might have been borrowed by Shakſpeare from Lilly's *Endymion*, 1591: "*Epi.* You know it is ſaid, the *tide* tarrieth for no man.—*Sam.* True.—*Epi.* A monſtrous lye: for I was *ty'd* two hours, and tarried for one to unlooſe me." The ſame play on words occurs in Chapman's *Andromeda Liberata*, 1614:

"And now came roaring to the *tied* the *tide*." STEEVENS.

and, in loſing the flood, loſe thy voyage; and, in loſing thy voyage, loſe thy maſter; and, in loſing thy maſter, loſe thy ſervice; and, in loſing thy ſervice,—Why doſt thou ſtop my mouth?

Laun. For fear thou ſhould'ſt loſe thy tongue.

Pan. Where ſhould I loſe my tongue?

Laun. In thy tale.

Pan. In thy tail?

Laun. Loſe the tide,[2] and the voyage, and the maſter, and the ſervice? The tide![3]—Why, man, if the river were dry, I am able to fill it with my tears; if the wind were down, I could drive the boat with my ſighs.

Pan. Come, come away, man; I was ſent to call thee.

Laun. Sir, call me what thou dareſt.

Pan. Wilt thou go?

Laun. Well, I will go. [*Exeunt.*

SCENE IV.

Milan. *An Apartment in the* Duke's *Palace.*

Enter Valentine, Silvia, Thurio, *and* Speed.

Sil. Servant—

Val. Miſtreſs?

Speed. Maſter, ſir Thurio frowns on you.

[2] *Loſe the tide,*] Thus the old copy. Some of the modern editors read—the *flood.* Steevens.

[3] —*The tide!*] The old copy reads—"*and* the tide." I once ſuppoſed theſe three words to have been repeated, through ſome error of the tranſcriber or printer; but, pointed as the paſſage now is, (with the omiſſion of *and*) it ſeems to have ſufficient meaning. Steevens.

Val. Ay, boy, it's for love.

Speed. Not of you.

Val. Of my miſtreſs then.

Speed. 'Twere good, you knock'd him.

Sil. Servant, you are ſad.

Val. Indeed, madam, I ſeem ſo.

Thu. Seem you that you are not?

Val. Haply, I do.

Thu. So do counterfeits.

Val. So do you.

Thu. What ſeem I, that I am not?

Val. Wiſe.

Thu. What inſtance of the contrary?

Val. Your folly.

Thu. And how quote you my folly?[4]

Val. I quote it in your jerkin.

Thu. My jerkin is a doublet.

Val. Well, then, I'll double your folly.

Thu. How?

Sil. What, angry, ſir Thurio? do you change colour?

Val. Give him leave, madam; he is a kind of cameleon.

4 —— *how* quote *you my folly?*] To *quote* is to *obſerve*. So, in *Hamlet*:

" I am ſorry that with better heed and judgement
" I had not *quoted* him." Steevens.

Valentine in his anſwer plays upon the word, which was pronounced as if written *coat*. So, in *The Rape of Lucrece*, 1594:

" —— the illiterate, that know not how
" To cipher what is writ in learned books,
" Will *cote* my loathſome treſpaſs in my looks."

In our poet's time words were thus frequently ſpelt by the ear. Malone.

Thu. That hath more mind to feed on your blood, than live in your air.

Val. You have ſaid, ſir.

Thu. Ay, ſir, and done too, for this time.

Val. I know it well, ſir; you always end ere you begin.

Sil. A fine volley of words, gentlemen, and quickly ſhot off.

Val. 'Tis indeed, madam; we thank the giver.

Sil. Who is that, ſervant?

Val. Yourſelf, ſweet lady; for you gave the fire: ſir Thurio borrows his wit from your ladyſhip's looks, and ſpends what he borrows, kindly in your company.

Thu. Sir, if you ſpend word for word with me, I ſhall make your wit bankrupt.

Val. I know it well, ſir: you have an exchequer of words, and, I think, no other treaſure to give your followers; for it appears by their bare liveries, that they live by your bare words.

Sil. No more, gentlemen, no more; here comes my father.

Enter Duke.

Duke. Now, daughter Silvia, you are hard beſet.
Sir Valentine, your father's in good health:
What ſay you to a letter from your friends
Of much good news?

Val. My lord, I will be thankful
To any happy meſſenger from thence.

Duke. Know you Don Antonio, your countryman?[5]

[5] *Know you* Don *Antonio, your countryman?*] The word *Don* ſhould be omitted; as beſides the injury it does to the metre, the

Val. Ay, my good lord, I know the gentleman
To be of worth, and worthy eſtimation,
And not without deſert[6] ſo well reputed.

Duke. Hath he not a ſon?

Val. Ay, my good lord; a ſon, that well deſerves
The honour and regard of ſuch a father.

Duke. You know him well?

Val. I knew him, as myſelf; for from our infancy
We have convers'd, and ſpent our hours together:
And though myſelf have been an idle truant,
Omitting the ſweet benefit of time,
To clothe mine age with angel-like perfection;
Yet hath ſir Proteus, for that's his name,
Made uſe and fair advantage of his days;
His years but young, but his experience old;
His head unmellow'd, but his judgment ripe;
And, in a word, (for far behind his worth
Come all the praiſes that I now beſtow,)
He is complete in feature, and in mind,
With all good grace to grace a gentleman.

Duke. Beſhrew me, ſir, but, if he make this good,
He is as worthy for an empreſs' love,
As meet to be an emperor's counſellor.
Well, ſir; this gentleman is come to me,
With commendation from great potentates;
And here he means to ſpend his time a-while:
I think, 'tis no unwelcome news to you.

Val. Should I have wiſh'd a thing, it had been he.

characters are *Italians*, not *Spaniards*. Had the meaſure admitted it, Shakſpeare would have written *Signor*. And yet, after making this remark, I noticed Don *Alphonſo* in a preceding ſcene. But for all that, the remark may be juſt. RITSON.

6 —— *not without* deſert ——] And not dignified with ſo much reputation without proportionate merit. JOHNSON.

Duke. Welcome him then according to his worth;
Silvia, I ſpeak to you; and you, ſir Thurio:—
For Valentine, I need not 'cite him to it:[7]
I'll ſend him hither to you preſently. [*Exit* Duke.

Val. This is the gentleman, I told your ladyſhip,
Had come along with me, but that his miſtreſs
Did hold his eyes lock'd in her cryſtal looks.

Sil. Belike, that now ſhe hath enfranchis'd them
Upon ſome other pawn for fealty.

Val. Nay, ſure, I think, ſhe holds them priſoners ſtill.

Sil. Nay, then he ſhould be blind; and, being blind,
How could he ſee his way to ſeek out you?

Val. Why, lady, love hath twenty pair of eyes.

Thu. They ſay, that love hath not an eye at all.

Val. To ſee ſuch lovers, Thurio, as yourſelf;
Upon a homely object love can wink.

Enter Proteus.

Sil. Have done, have done; here comes the gentleman.

Val. Welcome, dear Proteus!—Miſtreſs, I beſeech you,
Confirm his welcome with ſome ſpecial favour.

Sil. His worth is warrant for his welcome hither,
If this be he you oft have wiſh'd to hear from.

Val. Miſtreſs, it is: ſweet lady, entertain him
To be my fellow-ſervant to your ladyſhip.

Sil. Too low a miſtreſs for ſo high a ſervant.

[7] *I need not* 'cite *him to it:*] i. e. incite him to it. Malone.

Pro. Not ſo, ſweet lady; but too mean a ſervant
To have a look of ſuch a worthy miſtreſs.

Val. Leave off diſcourſe of diſability:—
Sweet lady, entertain him for your ſervant.

Pro. My duty will I boaſt of, nothing elſe.

Sil. And duty never yet did want his meed:
Servant, you are welcome to a worthleſs miſtreſs.

Pro. I'll die on him that ſays ſo, but yourſelf.

Sil. That you are welcome?

Pro. No; that you are worthleſs.[8]

Enter Servant.

Ser. Madam, my lord your father[9] would ſpeak with you.

Sil. I'll wait upon his pleaſure. [*Exit* Servant.
Come, Sir Thurio,
Go with me:—Once more, new ſervant, welcome:
I'll leave you to confer of home-affairs;
When you have done, we look to hear from you.

[8] No; *that you are* worthleſs.] I have inſerted the particle *no*, to fill up the meaſure. Johnson.

Perhaps the particle ſupplied is unneceſſary. *Worthleſs* was, I believe, uſed as a triſyllable. See Mr. Tyrwhitt's note, p. 191. Malone.

Is *worthleſs* a triſyllable in the preceding ſpeech of Silvia? Is there any inſtance of the licence recommended, reſpecting the adjective *worthleſs*, to be found in Shakſpeare, or any other writer? Steevens.

[9] Ser. *Madam, my lord your father*——] This ſpeech in all the editions is aſſigned improperly to Thurio; but he has been all along upon the ſtage, and could not know that the duke wanted his daughter. Beſides, the firſt line and half of Silvia's anſwer is evidently addreſſed to two perſons. A ſervant, therefore, muſt come in and deliver the meſſage; and then Silvia goes out with Thurio. Theobald.

Pro. We'll both attend upon your ladyſhip.
[*Exeunt* Silvia, Thurio, *and* Speed.

Val. Now, tell me, how do all from whence you came?

Pro. Your friends are well, and have them much commended.

Val. And how do yours?

Pro. I left them all in health.

Val. How does your lady? and how thrives your love?

Pro. My tales of love were wont to weary you;
I know, you joy not in a love-diſcourſe.

Val. Ay, Proteus, but that life is alter'd now:
I have done penance for contemning love;
Whoſe high imperious[2] thoughts have puniſh'd me
With bitter faſts, with penitential groans,
With nightly tears, and daily heart-ſore ſighs;
For, in revenge of my contempt of love,
Love hath chac'd ſleep from my enthralled eyes,
And made them watchers of mine own heart's ſorrow.
O, gentle Proteus, love's a mighty lord;
And hath ſo humbled me, as, I confeſs,
There is no woe to his correction,[3]

[2] Whoſe *high imperious* ——] For *whoſe* I read *thoſe*. I have contemned love and am puniſhed. *Thoſe* high thoughts, by which I exalted myſelf above human paſſions or frailties, have brought upon me faſts and groans. Johnson.

I believe the old copy is right. *Imperious* is an epithet very frequently applied to *love* by Shakſpeare and his contemporaries. So, in *The Famous Hiſtorie of George Lord Faukonbridge*, 4to. 1616, p. 15: "Such an *imperious* God is love, and ſo commanding." A few lines lower Valentine obſerves, that—"love's a *mighty lord*." Malone.

[3] —— *no woe* to *his correction*,] No miſery that *can be compared to* the puniſhment inflicted by love. Herbert called for the prayers of the liturgy a little before his death, ſaying, *None* to *them*, *none* to *them*. Johnson.

Nor, to his ſervice, no ſuch joy on earth!
Now, no diſcourſe, except it be of love;
Now can I break my faſt, dine, ſup, and ſleep,
Upon the very naked name of love.

Pro. Enough; I read your fortune in your eye:
Was this the idol that you worſhip ſo?

Val. Even ſhe; and is ſhe not a heavenly ſaint?

Pro. No; but ſhe is an earthly paragon.

Val. Call her divine.

Pro. I will not flatter her.

Val. O, flatter me; for love delights in praiſes.

Pro. When I was ſick, you gave me bitter pills;
And I muſt miniſter the like to you.

Val. Then ſpeak the truth by her; if not divine,
Yet let her be a principality,[4]
Sovereign to all the creatures on the earth.

Pro. Except my miſtreſs.

Val. Sweet, except not any;
Except thou wilt except againſt my love.

Pro. Have I not reaſon to prefer mine own?

Val. And I will help thee to prefer her too:

The ſame idiom occurs in an old ballad quoted in *Cupid's Whirligig*, 1616:

" There is no comfort in the world
" *To* women that are kind." Malone.

[4] ——*a* principality,] The firſt or *principal* of women. So the old writers uſe *ſtate*. " *She is a lady, a great* ſtate." Latymer. " *This look is called in* ſtates *warlie, in others otherwiſe.*" Sir. T. More. Johnson.

There is a ſimilar ſenſe of this word in St. Paul's Epiſtle to the Romans viii. 38.—" nor angels nor *principalities.*"

Mr. M. Maſon thus judiciouſly paraphraſes the ſentiment of Valentine. " If you will not acknowledge her as divine, let her at leaſt be conſidered as an angel of the firſt order, ſuperior to every thing on earth." Steevens.

She ſhall be dignified with this high honour,—
To bear my lady's train; leſt the baſe earth
Should from her veſture chance to ſteal a kiſs,
And, of ſo great a favour growing proud,
Diſdain to root the ſummer-ſwelling flower,[5]
And make rough winter everlaſtingly.

Pro. Why, Valentine, what braggardiſm is this?

Val. Pardon me, Proteus: all I can, is nothing
To her, whoſe worth makes other worthies nothing;
She is alone.[6]

Pro. Then let her alone.

Val. Not for the world: why, man, ſhe is mine own;
And I as rich in having ſuch a jewel,
As twenty ſeas, if all their ſand were pearl,
The water nectar, and the rocks pure gold.
Forgive me, that I do not dream on thee,
Becauſe thou ſeeſt me dote upon my love.
My fooliſh rival, that her father likes,
Only for his poſſeſſions are ſo huge,
Is gone with her along; and I muſt after,
For love, thou know'ſt, is full of jealouſy.

Pro. But ſhe loves you?

5 ——ſummer-ſwelling *flower*,] I once thought that our poet had written *ſummer-ſmelling*; but the epithet which ſtands in the text I have ſince met with in the tranſlation of Lucan, by Sir Arthur Gorges, 1614, B. VIII. p. 354:

" —— no Roman chieftaine ſhould
" Come near to Nyle's Peluſian mould,
" But ſhun that *ſummer-ſwelling* ſhore."

The original is, " —ripaſque *æſtate tumentes*," l. 829. May likewiſe renders it *ſummer-ſwelled* banks. The *ſummer-ſwelling* flower is the flower which ſwells in ſummer, till it expands itſelf into bloom. Steevens.

6 *She is alone.*] She ſtands by herſelf. There is none to be compared to her. Johnson.

Val. Ay, and we are betroth'd;
Nay, more, our marriage hour,
With all the cunning manner of our flight,
Determin'd of: how I muſt climb her window;
The ladder made of cords; and all the means
Plotted; and 'greed on, for my happineſs.
Good Proteus, go with me to my chamber,
In theſe affairs to aid me with thy counſel.

Pro. Go on before; I ſhall enquire you forth:
I muſt unto the road,[7] to diſembark
Some neceſſaries that I needs muſt uſe;
And then I'll preſently attend you.

Val. Will you make haſte?

Pro. I will.— [*Exit* Val.
Even as one heat another heat expels,
Or as one nail by ſtrength drives out another,
So the remembrance of my former love
Is by a newer object quite forgotten.[8]
Is it mine eye, or Valentinus' praiſe,[9]

[7] ——*the* road,] The haven, where ſhips *ride* at anchor. Malone.

[8] *Even as one heat another heat expels,*
Or as one nail *by ſtrength* drives out another,
So the remembrance of my former love
Is by a newer object quite forgotten.] Our author ſeems here to have remembered *The Tragicall Hyſtory of Romeus and Juliet*, 1562:
" And as out of a planke *a nayle a nayle doth drive,*
" *So novel love out of the minde the auncient love doth rive.*"
So alſo, in *Coriolanus:*
" One fire drives out one fire; *one nail one nail.*"
Malone.

[9] *Is it mine* eye, *or Valentin*us' *praiſe,*] The old copy reads—
" Is it mine or Valentine's praiſe?" Steevens.

Here Proteus queſtions with himſelf, whether it is his own praiſe, or Valentine's, that makes him fall in love with Valentine's miſtreſs. But not to inſiſt on the abſurdity of falling in love through his own praiſes, he had not indeed praiſed her any farther than giving his opinion of her in three words, when his friend aſked it of him.

Her true perfection, or my falſe tranſgreſſion,
That makes me, reaſonleſs, to reaſon thus?
She's fair; and ſo is Julia, that I love;—
That I did love, for now my love is thaw'd;
Which, like a waxen image 'gainſt a fire,[2]
Bears no impreſſion of the thing it was.
Methinks, my zeal to Valentine is cold;
And that I love him not, as I was wont:
O! but I love his lady too, too much;
And that's the reaſon I love him ſo little.
How ſhall I dote on her with more advice,[3]

A word is wanting in the firſt folio. The line was originally thus:

"*Is it mine* EYE, *or Valentino's praiſe?*"

Proteus had juſt ſeen Valentine's miſtreſs, whom her lover had been laviſhly praiſing. His encomiums therefore heightening Proteus's ideas of her at the interview, it was the leſs wonder he ſhould be uncertain which had made the ſtrongeſt impreſſion, Valentine's praiſes, or his own view of her. WARBURTON.

The firſt folio reads:

"It is mine or Valentine's praiſe."

The ſecond:

"Is it mine *then* or Valentin*ean's* praiſe?" RITSON.

I read, as authorized, in a former inſtance, by the old copy,—Valentin*us*. See Act I. ſc. iii. STEEVENS.

[2] ——*a* waxen image *'gainſt a fire,*] Alluding to the figures made by witches, as repreſentatives of thoſe whom they deſigned to torment or deſtroy. See my note on *Macbeth*, Act I. ſc. iii. STEEVENS.

King James aſcribes theſe images to the devil, in his treatiſe of Daemonologie: "to ſome others at theſe times he teacheth how to make pictures of waxe or claye, that by the roaſting thereof the perſons that they bear the name of may be continually melted, and dried away by continual ſickneſſe." See Servius on the 8th Eclogue of Virgil, Theocritus Idyl. 2. 22. Hudibras, p. 2. l. 2. v. 331. S. W.

[3] ——*with* more advice,] *With more advice*, is *on further knowledge, on better conſideration.* So, in *Titus Andronicus:*

"The Greeks, *upon advice*, did bury Ajax."

The word, as Mr. Malone obſerves, is ſtill current among mer-

That thus without advice begin to love her?
'Tis but her picture[4] I have yet beheld,
And that hath dazzled my reaſon's light;
But when I look on her perfections,[5]
There is no reaſon but I ſhall be blind.
If I can check my erring love, I will;
If not, to compaſs her I'll uſe my ſkill. [*Exit.*

cantile people, whoſe conſtant language is, "we are *adviſed* by letters from abroad," meaning *informed.* So in bills of exchange the concluſion always is—"Without further *advice.*" So in this very play:

"This pride of hers, upon *advice,*" &c.

Again, in *Meaſure for Meaſure:*

"Yet did repent me, *after more advice.*" STEEVENS.

[4] *'Tis but her picture* ——] This is evidently a ſlip of attention, for he had ſeen her in the laſt ſcene, and in high terms offered her his ſervice. JOHNSON.

I believe Proteus means, that, as yet, he had ſeen only her outward form, without having known her long enough to have any acquaintance with her mind.

So, in *Cymbeline:*

"All of her, that is *out of door,* moſt rich!
"If ſhe be furniſh'd with a mind ſo rare," &c.

Again, in *The Winter's Tale,* Act II. ſc. i:

"Praiſe her but for this her *without-door* form."

Perhaps Proteus, is mentally comparing his fate with that of Pyrocles, the hero of Sidney's *Arcadia,* who fell in love with Philoclea immediately on ſeeing her portrait in the houſe of Kalander. STEEVENS.

[5] *And that hath* dazzled *my reaſon's light;*
But when I look, &c.] Our author uſes *dazzled* as a triſyllable. The editor of the ſecond folio not perceiving this, introduced *ſo,* ("And that hath dazzled *ſo,*" &c.) a word as hurtful to the ſenſe as unneceſſary to the metre. The plain meaning is, *Her mere outſide has* dazzled *me;*—*when I am acquainted with the perfections of her mind, I ſhall be ſtruck* blind. MALONE.

SCENE V.

The ſame. A ſtreet.

Enter SPEED *and* LAUNCE.

SPEED. Launce! by mine honeſty, welcome to Milan.[6]

LAUN. Forſwear not thyſelf, ſweet youth; for I am not welcome. I reckon this always—that a man is never undone, till he be hang'd; nor never welcome to a place, till ſome certain ſhot be paid, and the hoſteſs ſay, welcome.

SPEED. Come on, you mad-cap, I'll to the ale-houſe with you preſently; where, for one ſhot of five pence, thou ſhalt have five thouſand welcomes. But, ſirrah, how did thy maſter part with madam Julia?

LAUN. Marry, after they cloſed in earneſt, they parted very fairly in jeſt.

SPEED. But ſhall ſhe marry him?

LAUN. No.

SPEED. How then? Shall he marry her?

LAUN. No, neither.

SPEED. What, are they broken?

LAUN. No, they are both as whole as a fiſh.

SPEED. Why then, how ſtands the matter with them?

LAUN. Marry, thus; when it ſtands well with him, it ſtands well with her.

[6] —— *to* Milan.] It is *Padua* in the former editions. See the note on Act III. POPE.

Speed. What an aſs art thou? I underſtand thee not.

Laun. What a block art thou, that thou canſt not?
My ſtaff underſtands me.[7]

Speed. What thou ſay'ſt?

Laun. Ay, and what I do too: look thee, I'll but lean, and my ſtaff underſtands me.

Speed. It ſtands under thee, indeed.

Laun. Why, ſtand under and underſtand is all one.

Speed. But tell me true, will't be a match?

Laun. Aſk my dog: if he ſay, ay, it will; if he ſay, no, it will; if he ſhake his tail, and ſay nothing, it will.

Speed. The concluſion is then, that it will.

Laun. Thou ſhalt never get ſuch a ſecret from me, but by a parable.

Speed. 'Tis well that I get it ſo. But, Launce, how ſay'ſt thou, that my maſter is become a notable lover?[8]

[7] *My ſtaff* underſtands *me.*] This equivocation, miſerable as it is, has been admitted by Milton in his great poem, B. VI:

" —— The terms we ſent were terms of weight,
" Such as, we may perceive, amaz'd them all,
" And ſtagger'd many; who receives them right,
" Had need from head to foot well *underſtand*;
" Not *underſtood*, this gift they have beſides,
" To ſhew us when our foes ſtand not upright." JOHNSON.

The ſame quibble occurs likewiſe in the ſecond part of *The Three Merry Coblers*, an ancient ballad:

" Our work doth th' owners *underſtand*,
" Thus ſtill we are on the mending hand." STEEVENS.

[8] —— *how ſay'ſt thou, that my maſter is become a notable lover?*] i. e. (as Mr. M. Maſon has elſewhere obſerved) What ſay'ſt thou to this circumſtance,—namely, that my maſter is become a notable lover? MALONE.

Laun. I never knew him otherwiſe.

Speed. Than how?

Laun. A notable lubber, as thou reporteſt him to be.

Speed. Why, thou whorſon aſs, thou miſtakeſt me.

Laun. Why, fool, I meant not thee; I meant thy maſter.

Speed. I tell thee, my maſter is become a hot lover.

Laun. Why, I tell thee, I care not though he burn himſelf in love. If thou wilt go with me to the ale-houſe, ſo;[9] if not, thou art an Hebrew, a Jew, and not worth the name of a Chriſtian.

Speed. Why?

Laun. Becauſe thou haſt not ſo much charity in thee, as to go to the ale[2] with a Chriſtian: Wilt thou go?

Speed. At thy ſervice. [*Exeunt.*

[9] ——ſo;] *So*, which is wanting in the firſt folio, was ſupplied by the editor of the ſecond. Malone.

[2] ——*the* ale——] *Ales* were merry meetings inſtituted in country places. Thus Ben Jonſon:

" And all the neighbourhood, from old records
" Of antique proverbs drawn from Whitſon lords,
" And their authorities at wakes and *ales*,
" With country precedents, and old wives' tales,
" We bring you now."

Again, as Mr. M. Maſon obſerves, in the play of *Lord Cromwell*:

" O Tom, that we were now at Putney, at the *ale* there!"

See alſo Mr. T. Warton's Hiſtory of Engliſh Poetry, Vol. III. p. 128. Steevens.

SCENE VI.[3]

The ſame. An Apartment in the Palace.

Enter PROTEUS.

PRO. To leave my Julia, ſhall I be forſworn;
To love fair Silvia, ſhall I be forſworn;
To wrong my friend, I ſhall be much forſworn;
And even that power, which gave me firſt my oath,
Provokes me to this threefold perjury.
Love bade me ſwear, and love bids me forſwear:
O ſweet-ſuggeſting love,[4] if thou haſt ſinn'd,
Teach me, thy tempted ſubject, to excuſe it!
At firſt I did adore a twinkling ſtar,
But now I worſhip a celeſtial ſun.
Unheedful vows may heedfully be broken;
And he wants wit, that wants reſolved will
To learn his wit to exchange the bad for better.—
Fie, fie, unreverend tongue! to call her bad,
Whoſe ſovereignty ſo oft thou haſt preferr'd
With twenty thouſand ſoul-confirming oaths.
I cannot leave to love, and yet I do;
But there I leave to love, where I ſhould love.
Julia I loſe, and Valentine I loſe:

[3] It is to be obſerved, that, in the folio edition there are no directions concerning the ſcenes; they have been added by the later editors, and may therefore be changed by any reader that can give more conſiſtency or regularity to the drama by ſuch alterations. I make this remark in this place, becauſe I know not whether the following ſoliloquy of Proteus is ſo proper in the ſtreet. JOHNSON.

The reader will perceive that the ſcenery has been changed, though Dr. Johnſon's obſervation is continued. STEEVENS.

[4] *O ſweet-*ſuggeſting *love,*] To *ſuggeſt* is to *tempt*, in our author's language. So again:

"Knowing that tender youth is ſoon *ſuggeſted.*"

The ſenſe is, *O* tempting love, *if thou haſt* influenced me to ſin, *teach me to excuſe it.* JOHNSON.

If I keep them, I needs muſt loſe myſelf;
If I loſe them, thus find I by their loſs,
For Valentine, myſelf; for Julia, Silvia.
I to myſelf am dearer than a friend;
For love is ſtill more precious in itſelf:
And Silvia, witneſs heaven, that made her fair!
Shews Julia but a ſwarthy Ethiope.
I will forget that Julia is alive,
Rememb'ring that my love to her is dead;
And Valentine I'll hold an enemy,
Aiming at Silvia as a ſweeter friend.
I cannot now prove conſtant to myſelf,
Without ſome treachery us'd to Valentine:—
This night, he meaneth with a corded ladder
To climb celeſtial Silvia's chamber-window;
Myſelf in counſel, his competitor: [5]
Now preſently I'll give her father notice
Of their diſguiſing, and pretended flight; [6]

[5] ——*in counſel, his* competitor:] *Myſelf, who am his* competitor *or* rival, being admitted to his counſel. JOHNSON.

Competitor is *confederate, aſſiſtant, partner.*
So, in *Antony and Cleopatra:*

" It is not Cæſar's natural vice, to hate
" One great *competitor:*"

and he is ſpeaking of Lepidus, one of the triumvirate. STEEVENS.

Steevens is right in aſſerting, that *competitor*, in this place, means confederate, or partner.—The word is uſed in the ſame ſenſe in *Twelfth Night*, where the Clown ſeeing Maria and Sir Toby approach, who were joined in the plot againſt Malvolio, ſays, " The *competitors* enter." And again, in *King Richard III.* the meſſenger ſays,

" —— The Guildfords are in arms,
" And every hour more *competitors*
" Flock to the rebels."

So alſo, in *Love's Labour's Loſt:*

" The king, and his *competitors* in oath." M. MASON.

[6] ——pretended *flight*;] *Pretended* flight is *propoſed* or *intended* flight. So, in *Macbeth:*

" —— What good could they *pretend?*"

Who, all enrag'd, will baniſh Valentine;
For Thurio, he intends, ſhall wed his daughter:
But, Valentine being gone, I'll quickly croſs,
By ſome ſly trick, blunt Thurio's dull proceeding.
Love, lend me wings to make my purpoſe ſwift,
As thou haſt lent me wit to plot this drift![7] [*Exit.*

SCENE VII.

Verona. *A Room in* Julia's *Houſe.*

Enter JULIA *and* LUCETTA.

Jul. Counſel, Lucetta; gentle girl, aſſiſt me!
And, even in kind love, I do conjure thee,—
Who art the table wherein all my thoughts
Are viſibly charáćter'd and engrav'd,—
To leſſon me; and tell me ſome good mean,
How, with my honour, I may undertake
A journey to my loving Proteus.

Luc. Alas! the way is wearifome and long.

Jul. A true-devoted pilgrim is not weary
To meaſure kingdoms with his feeble ſteps;
Much leſs ſhall ſhe, that hath love's wings to fly;
And when the flight is made to one ſo dear,
Of ſuch divine perfection, as ſir Proteus.

Luc. Better forbear, till Proteus make return.

Mr. M. Maſon juſtly obſerves, that the verb *pretendre* in French, has the ſame ſignification. STEEVENS.

Again, in Dr. A. Borde's *Introduction of Knowledge*, 1542, fig. H 3, "*I pretend* to return and come round about thorow other regyons in Europ." REED.

[7] ——*this drift!*] I ſuſpect that the author concluded the act with this couplet, and that the next ſcene ſhould begin the third act; but the change, as it will add nothing to the probability of the action, is of no great importance. JOHNSON.

Jul. O, know'ſt thou not, his looks are my ſoul's food?
Pity the dearth that I have pined in,
By longing for that food ſo long a time.
Didſt thou but know the inly touch of love,
Thou would'ſt as ſoon go kindle fire with ſnow,
As ſeek to quench the fire of love with words.

Luc. I do not ſeek to quench your love's hot fire;
But qualify the fire's extreme rage,
Leſt it ſhould burn above the bounds of reaſon.

Jul. The more thou dam'ſt it up, the more it burns;
The current, that with gentle murmur glides,
Thou know'ſt, being ſtopp'd, impatiently doth rage;
But, when his fair courſe is not hindered,
He makes ſweet muſick with the enamel'd ſtones,
Giving a gentle kiſs to every ſedge
He overtaketh in his pilgrimage;
And ſo by many winding nooks he ſtrays,
With willing ſport, to the wild ocean.
Then let me go, and hinder not my courſe:
I'll be as patient as a gentle ſtream,
And make a paſtime of each weary ſtep,
Till the laſt ſtep have brought me to my love;
And there I'll reſt, as, after much turmoil,
A bleſſed ſoul doth in Elyſium.

Luc. But in what habit will you go along?

Jul. Not like a woman; for I would prevent
The looſe encounters of laſcivious men:
Gentle Lucetta, fit me with ſuch weeds
As may beſeem ſome well-reputed page.

Luc. Why then your ladyſhip muſt cut your hair.

Jul. No, girl; I'll knit it up in ſilken ſtrings,
With twenty odd-conceited true-love knots:
To be fantaſtic may become a youth
Of greater time than I ſhall ſhow to be.

Luc. What fashion, madam, shall I make your breeches?

Jul. That fits as well, as—"tell me, good my lord,
"What compass will you wear your farthingale?"
Why, even that fashion thou best lik'st, Lucetta.

Luc. You must needs have them with a cod-piece, madam.[8]

Jul. Out, out, Lucetta![9] that will be ill-favour'd.

Luc. A round hose, madam, now's not worth a pin,
Unless you have a cod-piece to stick pins on.

Jul. Lucetta, as thou lov'st me, let me have
What thou think'st meet, and is most mannerly:
But tell me, wench, how will the world repute me,
For undertaking so unstaid a journey?
I fear me, it will make me scandaliz'd.

Luc. If you think so, then stay at home, and go not.

[8] ——*with a* cod-piece, *&c.*] Whoever wishes to be acquainted with this particular, relative to dress, may consult Bulwer's *Artificial Changeling*, in which such matters are very amply discussed. It is mentioned, however, in *Tyro's Roaring Megge*, 1598:

"Tyro's round breeches have a cliffe behind;
"And that same perking longitude before,
"Which for a *pin-case* antique plowmen wore."

Ocular instruction may be had from the armour shown as John of Gaunt's in the Tower of London. The same fashion appears to have been no less offensive in France. See Montaigne, Chap. XXII. The custom of sticking pins in this ostentatious piece of indecency, was continued by the illiberal warders of the Tower, till forbidden by authority. Steevens.

[9] Out, out, *Lucetta!* &c.] Dr. Percy observes, that this interjection is still used in the North. It seems to have the same meaning as *apage*, Lat. Steevens.

So, in *Every Man out of his Humour*, Act II. sc. vi:

"*Out, out!* unworthy to speak where he breatheth."

Reed.

Jul. Nay, that I will not.

Luc. Then never dream on infamy, but go.
If Proteus like your journey, when you come,
No matter who's diſpleas'd, when you are gone:
I fear me, he will ſcarce be pleas'd withal.

Jul. That is the leaſt, Lucetta, of my fear:
A thouſand oaths, an ocean of his tears,
And inſtances as infinite [2] of love,
Warrant me welcome to my Proteus.

Luc. All theſe are ſervants to deceitful men.

Jul. Baſe men, that uſe them to ſo baſe effect!
But truer ſtars did govern Proteus' birth:
His words are bonds, his oaths are oracles;
His love ſincere, his thoughts immaculate;
His tears, pure meſſengers ſent from his heart;
His heart as far from fraud, as heaven from earth.

Luc. Pray heaven, he prove ſo, when you come to him!

Jul. Now, as thou lov'ſt me, do him not that wrong,
To bear a hard opinion of his truth:
Only deſerve my love, by loving him;
And preſently go with me to my chamber,
To take a note of what I ſtand in need of,
To furniſh me upon my longing journey.[3]
All that is mine I leave at thy diſpoſe,

[2] —— as *infinite* ——] Old edit.—*of* infinite. JOHNSON.
The emendation was made by the editor of the ſecond folio. MALONE.

[3] —— *my* longing *journey*.] Dr. Grey obſerves, that *longing* is a participle active, with a paſſive ſignification; for *longed*, wiſhed, or deſired.

Mr. M. Maſon ſuppoſes Julia to mean a journey which ſhe ſhall *paſs in longing*. STEEVENS.

My goods, my lands, my reputation;
Only, in lieu thereof, diſpatch me hence:
Come, anſwer not, but to it preſently;
I am impatient of my tarriance. [*Exeunt.*

ACT III. SCENE I.

Milan. *An Anti-room in the* Duke's *Palace.*

Enter DUKE, THURIO, *and* PROTEUS.

DUKE. Sir Thurio, give us leave, I pray, awhile;
We have ſome ſecrets to confer about.——
[*Exit* THURIO.
Now, tell me, Proteus, what's your will with me?

PRO. My gracious lord, that which I would diſcover,
The law of friendſhip bids me to conceal:
But, when I call to mind your gracious favours
Done to me, undeſerving as I am,
My duty pricks me on to utter that
Which elſe no worldly good ſhould draw from me.
Know, worthy prince, ſir Valentine, my friend,
This night intends to ſteal away your daughter;
Myſelf am one made privy to the plot.
I know, you have determin'd to beſtow her
On Thurio, whom your gentle daughter hates;
And ſhould ſhe thus be ſtolen away from you,
It would be much vexation to your age.
Thus, for my duty's ſake, I rather choſe
To croſs my friend in his intended drift,
Than, by concealing it, heap on your head
A pack of ſorrows, which would preſs you down,
Being unprevented, to your timeleſs grave.

Duke. Proteus, I thank thee for thine honeſt care;
Which to requite, command me while I live.
This love of theirs myſelf have often ſeen,
Haply, when they have judg'd me faſt aſleep;
And oftentimes have purpos'd to forbid
Sir Valentine her company, and my court:
But, fearing leſt my jealous aim [4] might err,
And ſo, unworthily, diſgrace the man,
(A raſhneſs that I ever yet have ſhunn'd,)
I gave him gentle looks; thereby to find
That which thyſelf haſt now diſclos'd to me.
And, that thou may'ſt perceive my fear of this,
Knowing that tender youth is ſoon ſuggeſted,
I nightly lodge her in an upper tower,
The key whereof myſelf have ever kept;
And thence ſhe cannot be convey'd away.

Pro. Know, noble lord, they have devis'd a mean
How he her chamber-window will aſcend,
And with a corded ladder fetch her down;
For which the youthful lover now is gone,
And this way comes he with it preſently;
Where, if it pleaſe you, you may intercept him.
But, good my lord, do it ſo cunningly,
That my diſcovery be not aimed at [5];
For love of you, not hate unto my friend,
Hath made me publiſher of this pretence.[6]

[4] ——*jealous* aim ——] *Aim* is *gueſs*, in this inſtance, as in the following. So, in *Romeo and Juliet:*

" I *aim'd* ſo near when I ſuppos'd you lov'd." Steevens.

[5] —— *be not* aimed *at*;] Be not *gueſſed*. Johnson.

[6] ——*of this* pretence.] Of this *claim* made to your daughter. Johnson.

Pretence is *deſign*. So, in *K. Lear:* " —to feel my affection to your honour, and no other *pretence* of danger."

Again, in the ſame play: " —*pretence* and purpoſe of unkindneſs." Steevens.

Duke. Upon mine honour, he ſhall never know
That I had any light from thee of this.

Pro. Adieu, my lord; ſir Valentine is coming.
[*Exit.*

Enter Valentine.

Duke. Sir Valentine, whither away ſo faſt?

Val. Pleaſe it your grace there is a meſſenger
That ſtays to bear my letters to my friends,
And I am going to deliver them.

Duke. Be they of much import?

Val. The tenor of them doth but ſignify
My health, and happy being at your court.

Duke. Nay, then no matter; ſtay with me a while;
I am to break with thee of ſome affairs,
That touch me near, wherein thou muſt be ſecret.
'Tis not unknown to thee, that I have ſought
To match my friend, ſir Thurio, to my daughter.

Val. I know it well, my lord; and, ſure, the match
Were rich and honourable; beſides, the gentleman
Is full of virtue, bounty, worth, and qualities
Beſeeming ſuch a wife as your fair daughter:
Cannot your grace win her to fancy him?

Duke. No, truſt me; ſhe is peeviſh, ſullen, froward,
Proud, diſobedient, ſtubborn, lacking duty;
Neither regarding that ſhe is my child,
Nor fearing me as if I were her father:
And, may I ſay to thee, this pride of hers,
Upon advice, hath drawn my love from her;
And, where[6] I thought the remnant of mine age
Should have been cheriſh'd by her child-like duty,

[6] *And*, where——] *Where*, in this inſtance, has the power of *whereas*. So, in *Pericles*, Act I. ſc. i:
"*Where* now you're both a father and a ſon." Steevens.

I now am full reſolv'd to take a wife,
And turn her out to who will take her in:
Then let her beauty be her wedding-dower;
For me and my poſſeſſions ſhe eſteems not.

Val. What would your grace have me to do in this?

Duke. There is a lady, ſir, in Milan, here,[7]
Whom I affect; but ſhe is nice, and coy,
And nought eſteems my aged eloquence:
Now, therefore, would I have thee to my tutor,
(For long agone I have forgot to court;
Beſides, the faſhion of the time[8] is chang'd;)
How, and which way, I may beſtow myſelf,
To be regarded in her ſun-bright eye.

Val. Win her with gifts, if ſhe reſpect not words;
Dumb jewels often, in their ſilent kind,
More than quick words, do move a woman's mind.[9]

[7] ——*ſir, in* Milan, *here,*] It ought to be thus, inſtead of—*in Verona, here*—for the ſcene apparently is in Milan, as is clear from ſeveral paſſages in the firſt act, and in the beginning of the firſt ſcene of the fourth act. A like miſtake has crept into the eighth ſcene of Act II. where Speed bids his fellow-ſervant Launce welcome to Padua. Pope.

[8] ——*the faſhion of the time*——] The modes of courtſhip, the acts by which men recommended themſelves to ladies. Johnson.

[9] *Win her with gifts, if ſhe reſpect not words;*
Dumb jewels often, in their ſilent kind,
More than quick words, do move a woman's mind.] So, in our author's *Paſſionate Pilgrim:*

" Spare not to ſpend,—
" The ſtrongeſt caſtle, tower, and town,
" The golden bullet beats it down,"

A line of this ſtanza—

" The ſtrongeſt *caſtle*, tower, and town,"

and two in a ſucceeding ſtanza,

" What though ſhe ſtrive to try her ſtrength,
" And ban and brawl, *and ſay thee nay*,"——

remind us of the following verſes in *The Hiſtorie of Graunde Amoure,*

Duke. But ſhe did ſcorn a preſent that I ſent her.[2]

Val. A woman ſometime ſcorns what beſt contents her:
Send her another; never give her o'er;
For ſcorn at firſt makes after-love the more.
If ſhe do frown, 'tis not in hate of you,
But rather to beget more love in you:
If ſhe do chide, 'tis not to have you gone;
For why, the fools are mad, if left alone.
Take no repulſe, whatever ſhe doth ſay;
For, *get you gone*, ſhe doth not mean, *away:*
Flatter, and praiſe, commend, extol their graces;
Though ne'er ſo black, ſay, they have angels' faces.
That man that hath a tongue, I ſay, is no man,
If with his tongue he cannot win a woman.

[ſign. I 2.] written by Stephen Hawes, near a century before thoſe of Shakſpeare:

" Forſake her not, *though that ſhe ſaye nay*;
" A womans guiſe is evermore delay.
" No *caſtell* can be of ſo great a ſtrength,
" If that there be a ſure ſiege to it layed,
" It muſt yelde up, or els be won at length,
" Though that 'to-fore it hath bene long delayed;
" So continuance may you right well ayde:
" Some womans harte can not ſo harded be,
" But buſy labour may make it agree."

Another earlier writer than Shakſpeare, ſpeaking of women, has alſo the ſame unfavourable (and, I hope, unfounded) ſentiment:

" 'Tis wiſdom to give much; a gift prevails,
" When deep perſuaſive oratory fails."

Marlowe's HERO AND LEANDER.
MALONE.

[2] —— *that I* ſent her.] To produce a more accurate rhime, we might read:

" —— that I sent, *Sir:*"

Mr. M. Maſon obſerves that the rhime, which was evidently here intended, requires that we ſhould read—" what beſt content her." The word *what* may imply *thoſe which*, as well as *that which*.
STEEVENS.

Duke. But she I mean, is promis'd by her friends
Unto a youthful gentleman of worth;
And kept severely from resort of men,
That no man hath access by day to her.

Val. Why then I would resort to her by night.

Duke. Ay, but the doors be lock'd, and keys kept safe,
That no man hath recourse to her by night.

Val. What lets,[3] but one may enter at her window?

Duke. Her chamber is aloft, far from the ground;
And built so shelving, that one cannot climb it
Without apparent hazard of his life.

Val. Why then, a ladder, quaintly made of cords,
To cast up, with a pair of anchoring hooks,
Would serve to scale another Hero's tower,
So bold Leander would adventure it.

Duke. Now, as thou art a gentleman of blood,
Advise me where I may have such a ladder.

Val. When would you use it? pray, sir, tell me that.

Duke. This very night; for love is like a child,
That longs for every thing that he can come by.

Val. By seven o' clock I'll get you such a ladder.

Duke. But hark thee; I will go to her alone;
How shall I best convey the ladder thither?

Val. It will be light, my lord, that you may bear it
Under a cloak, that is of any length.

Duke. A cloak as long as thine will serve the turn?

Val. Ay, my good lord.

Duke. Then let me see thy cloak;

[3] *What* lets,] i. e. what hinders. So, in *Hamlet*, Act I. sc. iv:
"By heaven I'll make a ghost of him that *lets* me."
STEEVENS.

I'll get me one of ſuch another length.

Val. Why, any cloak will ſerve the turn, my lord.

Duke. How ſhall I faſhion me to wear a cloak?—
I pray thee, let me feel thy cloak upon me.—
What letter is this ſame? What's here?—*To Silvia?*
And here an engine fit for my proceeding!
I'll be ſo bold to break the ſeal for once. [*reads.*

My thoughts do harbour with my Silvia nightly;
And ſlaves they are to me, that ſend them flying:
O, could their maſter come and go as lightly,
Himſelf would lodge, where ſenſeleſs they are lying.
My herald thoughts in thy pure boſom reſt them;
While I, their king, that thither them impórtune,
Do curſe the grace that with ſuch grace hath bleſs'd them,
Becauſe myſelf do want my ſervants' fortune:
I curſe myſelf, for they are ſent by me,[4]
That they ſhould harbour where their lord ſhould be.

What's here?

Silvia, this night I will enfranchiſe thee:

'Tis ſo; and here's the ladder for the purpoſe.—
Why, Phaëton, (for thou art Merops' ſon,)[5]
Wilt thou aſpire to guide the heavenly car,
And with thy daring folly burn the world?
Wilt thou reach ſtars, becauſe they ſhine on thee?
Go, baſe intruder! over-weening ſlave!

[4] —— for *they are ſent by me,*] *For* is the ſame as *for that, ſince.* JOHNSON.

[5] —— *Merops' ſon,*)] Thou art Phaëton in thy raſhneſs, but without his pretenſions; thou art not the ſon of a divinity, but a *terræ filius*, a low-born wretch; Merops is thy true father, with whom Phaëton was falſely reproached. JOHNSON.

This ſcrap of mythology Shakſpeare might have found in the ſpurious play of *K. John*, 1591:

"—— as ſometime *Phaëton*
"Miſtruſting ſilly *Merops* for his ſire."

Or in Robert Greene's *Orlando Furioſo*, 1594:

"Why, fooliſh, hardy, daring, ſimple groom,
"Follower of fond conceited Phaëton," &c. STEEVENS.

Beſtow thy fawning ſmiles on equal mates;
And think, my patience, more than thy deſert,
Is privilege for thy departure hence:
Thank me for this, more than for all the favours,
Which, all too much, I have beſtow'd on thee.
But if thou linger in my territories,
Longer than ſwifteſt expedition
Will give thee time to leave our royal court,
By heaven, my wrath ſhall far exceed the love
I ever bore my daughter, or thyſelf.
Be gone, I will not hear thy vain excuſe,
But, as thou lov'ſt thy life, make ſpeed from hence.
[*Exit* DUKE.

VAL. And why not death, rather than living torment?
To die, is to be baniſh'd from myſelf;
And Silvia is myſelf: baniſh'd from her,
Is ſelf from ſelf; a deadly baniſhment!
What light is light, if Silvia be not ſeen?
What joy is joy, if Silvia be not by?
Unleſs it be, to think that ſhe is by,
And feed upon the ſhadow of perfection.[6]
Except I be by Silvia in the night,
There is no muſick in the nightingale;
Unleſs I look on Silvia in the day,
There is no day for me to look upon:
She is my eſſence; and I leave to be,
If I be not by her fair influence
Foſter'd, illumin'd, cheriſh'd, kept alive.
I fly not death, to fly his deadly doom:[7]

[6] *And* feed *upon the ſhadow of perfection.*]
Animum picturâ *paſcit* inani. *Virg.* HENLEY.

[7] *I fly not death,* to fly his *deadly* doom:] *To fly his doom,* uſed for *by flying,* or *in flying,* is a galliciſm. The ſenſe is, By avoid-

Tarry I here, I but attend on death;
But, fly I hence, I fly away from life.

Enter PROTEUS *and* LAUNCE.

PRO. Run, boy, run, run, and ſeek him out.

LAUN. So-ho! ſo-ho!

PRO. What ſeeſt thou?

LAUN. Him we go to find: there's not a hair[8] on's head, but 'tis a Valentine.

PRO. Valentine?

VAL. No.

PRO. Who then? his ſpirit?

VAL. Neither.

PRO. What then?

VAL. Nothing.

LAUN. Can nothing ſpeak? maſter, ſhall I ſtrike?

PRO. Whom[9] would'ſt thou ſtrike?

LAUN. Nothing.

PRO. Villain, forbear.

LAUN. Why, ſir, I'll ſtrike nothing: I pray you,—

PRO. Sirrah, I ſay, forbear: Friend Valentine, a word.

VAL. My ears are ſtopp'd, and cannot hear good news,

ing the execution of his ſentence I ſhall not eſcape death. If I ſtay here, I ſuffer myſelf to be deſtroyed; if I go away, I deſtroy myſelf. JOHNSON.

[8] ——*there's not a* hair——] Launce is ſtill quibbling. He is now running down the *hare* that he ſtarted when he entered. MALONE.

[9] Whom——] Old copy—*Who*. Corrected in the ſecond folio. MALONE.

So much of bad already hath poſſeſs'd them.

Pro. Then in dumb ſilence will I bury mine,
For they are harſh, untuneable, and bad.

Val. Is Silvia dead?

Pro. No, Valentine.

Val. No Valentine, indeed, for ſacred Silvia!—
Hath ſhe forſworn me?

Pro. No, Valentine.

Val. No Valentine, if Silvia have forſworn me!—
What is your news?

Laun. Sir, there's a proclamation that you are vaniſh'd.

Pro. That thou art baniſhed, O, that's the news;
From hence, from Silvia, and from me thy friend.

Val. O, I have fed upon this woe already,
And now exceſs of it will make me ſurfeit.
Doth Silvia know that I am baniſhed?

Pro. Ay, ay; and ſhe hath offer'd to the doom,
(Which, unrevers'd, ſtands in effectual force,)
A ſea of melting pearl, which ſome call tears:
Thoſe at her father's churliſh feet ſhe tender'd;
With them, upon her knees, her humble ſelf;
Wringing her hands, whoſe whiteneſs ſo became them,
As if but now they waxed pale for woe:
But neither bended knees, pure hands held up,
Sad ſighs, deep groans, nor ſilver-ſhedding tears,
Could penetrate her uncompaſſionate ſire;
But Valentine, if he be ta'en, muſt die.
Beſides, her interceſſion chaf'd him ſo,
When ſhe for thy repeal was ſuppliant,
That to cloſe priſon he commanded her,
With many bitter threats of 'biding there.

Val. No more; unleſs the next word, that thou ſpeak'ſt,

Have ſome malignant power upon my life:
If ſo, I pray thee, breathe it in mine ear,
As ending anthem of my endleſs dolour.

Pro. Ceaſe to lament for that thou canſt not help,
And ſtudy help for that which thou lament'ſt.
Time is the nurſe and breeder of all good.
Here if thou ſtay, thou can'ſt not ſee thy love;
Beſides, thy ſtaying will abridge thy life.
Hope is a lover's ſtaff; walk hence with that,
And manage it againſt deſpairing thoughts.
Thy letters may be here, though thou art hence;
Which, being writ to me, ſhall be deliver'd
Even in the milk-white boſom of thy love.[2]
The time now ſerves not to expoſtulate:
Come, I'll convey thee through the city gate;
And, ere I part with thee, confer at large
Of all that may concern thy love-affairs:

[2] *Even in the* milk-white boſom of thy love.] So, in *Hamlet*:
"Theſe *to her excellent white boſom*," &c.

Again, in Gaſcoigne's *Adventures of Maſter F. I.* firſt edit. p. 206:
"—at deliuerie therof, [i. e. of a letter] ſhe underſtode not for what cauſe he thruſt the ſame *into her boſome*."

Trifling as the remark may appear, before the meaning of this *addreſs of letters to the boſom of a miſtreſs* can be underſtood, it ſhould be known that women anciently had a pocket in the fore part of their ſtays, in which they not only carried love-letters and love tokens, but even their money and materials for needle work. In many parts of England the ruſtic damſels ſtill obſerve the ſame practice; and a very old lady informs me that ſhe remembers when it was the faſhion to wear prominent ſtays, it was no leſs the cuſtom for ſtratagem or gallantry to drop its literary favours within the front of them. Steevens.

See Lord Surrey's Sonnets, 1557:

"My ſong, thou ſhalt attain to find the pleaſant place,
"Where ſhe doth live, by whom I live; may chance to have the grace,
"When ſhe hath read, and ſeen the grief wherein I ſerve,
"*Between her breſts ſhe ſhall thee put, there ſhall ſhe thee reſerve.*" Malone.

As thou lov'ſt Silvia, though not for thyſelf,
Regard thy danger, and along with me.

Val. I pray thee, Launce, an if thou ſeeſt my boy,
Bid him make haſte, and meet me at the north-gate.

Pro. Go, ſirrah, find him out. Come, Valentine.

Val. O my dear Silvia! hapleſs Valentine!

[*Exeunt* Valentine *and* Proteus.

Laun. I am but a fool, look you; and yet I have the wit to think, my maſter is a kind of a knave: but that's all one, if he be but one knave.[3] He

[3] Laun. *I am* but a fool, *look you*; *and yet I have the wit to think, my maſter is* a kind of knave: *but that's all one, if he be but one* KNAVE.] Where is the ſenſe? or, if you won't allow the ſpeaker that, where is the humour of this ſpeech? Nothing had given the fool occaſion to ſuſpect that his maſter was become double, like Antipholis in *The Comedy of Errors*. The laſt word is corrupt. We ſhould read:

"——*if he be but one* KIND."

He thought his maſter was *a kind of knave*; however, he keeps himſelf in countenance with this reflection, that if he was a knave *but of one kind*, he might paſs well enough amongſt his neighbours. This is truly humourous. Warburton.

This alteration is acute and ſpecious, yet I know not whether, in Shakſpeare's language, *one knave* may not ſignify a *knave on only one occaſion*, a *ſingle knave*. We ſtill uſe a *double* villain for a villain beyond the common rate of guilt. Johnson.

This paſſage has been altered, with little difference, by Dr. *Warburton* and ſir *Tho. Hanmer*.—Mr. *Edwards* explains it,—"if *he only* be a knave, if *I myſelf* be not found to be *another*." I agree with Dr. *Johnſon*, and will ſupport the old reading and his interpretation with indiſputable authority. In the old play of *Damon and Pythias*, *Ariſtippus* declares of *Cariſophus*, "you loſe money by him if you ſell him for *one knave*, for he ſerves for *twayne*."

This phraſeology is often met with: *Arragon* ſays in the *Merchant of Venice*:

"With *one fool's* head I came to woo,
"But I go away with *two*."

Donne begins one of his ſonnets:

"I am *two fools*, I know,
"For *loving* and for *ſaying ſo*." &c.

lives not now, that knows me to be in love: yet I am in love; but a team of horſe ſhall not pluck[4] that from me; nor who 'tis I love, and yet 'tis a woman: but what woman, I will not tell myſelf; and yet 'tis a milk-maid: yet 'tis not a maid, for ſhe hath had goſſips:[5] yet 'tis a maid, for ſhe is her maſter's maid, and ſerves for wages. She hath more qualities than a water-ſpaniel,—which is much in a bare chriſtian.[6] Here is the cat-log [*Pulling out a paper*] of her conditions.[7] Imprimis, *She can fetch and carry*. Why, a horſe can do no more; nay, a horſe cannot fetch, but only carry; therefore, is ſhe better than a jade. Item, *She can milk*; look you, a ſweet virtue in a maid with clean hands.

And when *Panurge* cheats St. *Nicholas* of the chapel, which he vowed to him in a ſtorm, *Rabelais* calls him "a rogue—a *rogue and an half—Le gallant, gallant de demy.*" FARMER.

Again, in *Like will to Like, quoth the Devil to the Collier*, 1587:

"Thus thou may'ſt be called a knave in graine,
"And where knaves be ſcant, thou may'ſt go for *twayne.*"

STEEVENS.

4 ——*a team of horſe ſhall not pluck*——] I ſee how Valentine ſuffers for telling his love-ſecrets, therefore I will keep mine cloſe. JOHNSON.

Perhaps Launce was not intended to ſhew ſo much ſenſe; but here indulges himſelf in talking contradictory nonſenſe. STEEVENS.

5 ——*for ſhe hath had* goſſips:] *Goſſips* not only ſignify thoſe who anſwer for a child in baptiſm, but the tattling women who attend lyings-in. The quibble between theſe is evident. STEEVENS.

6 ——*a* bare *chriſtian.*] *Launce* is quibbling on. *Bare* has two ſenſes; *mere* and *naked*. In *Coriolanus* it is uſed in the firſt:

"'Tis but a *bare* petition of the ſtate."

Launce uſes it in both, and oppoſes the *naked* female to the water-ſpaniel *cover'd with hairs of remarkable thickneſs*. STEEVENS.

7 —*her* conditions.] i. e. qualities. The old copy has *condition*. Corrected by Mr. Rowe. MALONE.

Enter SPEED.

SPEED. How now, ſignior Launce? what news with your maſterſhip?

LAUN. With my maſter's ſhip?[8] why, it is at ſea.

SPEED. Well, your old vice ſtill; miſtake the word: What news then in your paper?

LAUN. The blackeſt news that ever thou heard'ſt.

SPEED. Why, man, how black?

LAUN. Why, as black as ink.

SPEED. Let me read them.

LAUN. Fie on thee, jolt-head; thou can'ſt not read.

SPEED. Thou lieſt, I can.

LAUN. I will try thee: Tell me this: Who begot thee?

SPEED. Marry, the ſon of my grandfather.

LAUN. O illiterate loiterer! it was the ſon of thy grandmother:[9] this proves, that thou canſt not read.

SPEED. Come, fool, come: try me in thy paper.

LAUN. There; and ſaint Nicholas be thy ſpeed![2]

[8] With my *maſter's ſhip?*] In former editions it is,—
"*With my* maſterſhip? *why, it is at ſea.*"
For how does Launce miſtake the word? Speed aſks him about his maſterſhip, and he replies to it *literatim*. But then how was his maſterſhip at ſea, and on ſhore too? The addition of a letter and a note of apoſtrophe, makes Launce both miſtake the word, and ſets the pun right: it reſtores, indeed, but a mean joke; but, without it, there is no ſenſe in the paſſage. Beſides, it is in character with the reſt of the ſcene; and, I dare be confident, the poet's own conceit. THEOBALD.

[9] ——*the ſon of thy* grandmother:] It is undoubtedly true that the mother only knows the legitimacy of the child. I ſuppoſe *Launce* infers, that if he could read, he muſt have read this well known obſervation. STEEVENS.

[2] —— ſaint Nicholas *be thy ſpeed!*] St. Nicholas preſided over ſcholars, who were therefore called *St. Nicholas's clerks*. Hence,

Speed. Imprimis, *She can milk.*

Laun. Ay, that ſhe can.[3]

Speed. Item, *She brews good ale.*

Laun. And therefore comes the proverb,—Bleſſing o' your heart,[4] you brew good ale.

Speed. Item, *She can ſew.*

Laun. That's as much as to ſay, Can ſhe ſo?

Speed. Item, *She can knit.*

Laun. What need a man care for a ſtock with a wench, when ſhe can knit him a ſtock.[5]

Speed. Item, *She can waſh and ſcour.*

by a quibble between Nicholas and Old Nick, highwaymen, in *The Firſt Part of Henry the Fourth*, are called *Nicholas's clerks.* WARBURTON.

That this ſaint preſided over young ſcholars, may be gathered from Knight's *Life of Dean Colet*, p. 362. for by the ſtatutes of Paul's ſchool there inſerted, the children are required to attend divine ſervice at the cathedral on his anniverſary. The reaſon I take to be, that the legend of this ſaint makes him to have been a biſhop, while he was a boy. SIR J. HAWKINS.

So Puttenham, in his *Art of Poetry*, 1589: "Methinks this fellow ſpeaks like biſhop Nicholas; for on Saint Nicholas's night commonly the ſcholars of the country make them a biſhop, who, like a fooliſh boy, goeth about bleſſing and preaching with ſuch childiſh terms, as maketh the people laugh at his fooliſh counterfeit ſpeeches." STEEVENS.

3 Speed. Imprimis, *ſhe can milk.*

Laun. *Ay, that ſhe can.*] Theſe two ſpeeches ſhould evidently be omitted. There is not only no attempt at humour in them, contrary to all the reſt in the ſame dialogue, but *Launce* clearly directs *Speed* to go on with the paper where he himſelf left off. See his preceding ſoliloquy. FARMER.

4 *Bleſſing o' your heart*, &c.] So, in Ben Jonſon's *Maſque of Augurs*:

"Our ale's o' the beſt,
"And each good gueſt
"*Prays for their ſouls* that brew it." STEEVENS.

5 ——— *knit him a* ſtock.] i. e. *ſtocking*. So, in *Twelfth Night*:

"——— it does indifferent well in a flame-colour'd *ſtock*."
STEEVENS.

Laun. A ſpecial virtue; for then ſhe need not be waſhed and ſcoured.

Speed. Item, *She can ſpin.*

Laun. Then may I ſet the world on wheels, when ſhe can ſpin for her living.

Speed. Item, *She hath many nameleſs virtues.*

Laun. That's as much as to ſay, baſtard virtues; that, indeed, know not their fathers, and therefore have no names.

Speed. *Here follow her vices.*

Laun. Cloſe at the heels of her virtues.

Speed. Item, *She is not to be kiſſed faſting,*[6] *in reſpect of her breath.*

Laun. Well, that fault may be mended with a breakfaſt: Read on.

Speed. Item, *She hath a ſweet mouth.*[7]

Laun. That makes amends for her ſour breath.

Speed. Item, *She doth talk in her ſleep.*

Laun. It's no matter for that, ſo ſhe ſleep not in her talk.

Speed. Item, *She is ſlow in words.*

6 ——*ſhe is not to be* kiſſed *faſting,*] The old copy reads,—*ſhe is not to be faſting*, &c. The neceſſary word, *kiſſed*, was firſt added by Mr. Rowe. Steevens.

7 ——*ſweet mouth.*] This I take to be the ſame with what is now vulgarly called a *ſweet tooth*, a luxurious deſire of dainties and ſweetmeats. Johnson.

So, in Thomas Paynell's tranſlation of Ulrich Hutten's Book *De medicina Guaiaci & Morbo Gallico*, 1539: "—delycates and deynties, wherewith they may ſtere up their *ſweete mouthes* and prouoke theyr appetites."

Yet how a *luxurious deſire of dainties* can make amends for *offenſive breath*, I know not. A *ſweet* mouth may, however, mean a *liquoriſh* mouth, in a wanton ſenſe. So, in *Meaſure for Meaſure*:

"Their ſaucy *ſweetneſs* that do coin heaven's image," &c.

Steevens.

Laun. O villain, that ſet this down among her vices! To be ſlow in words, is a woman's only virtue: I pray thee, out with't; and place it for her chief virtue.

Speed, Item, *She is proud.*

Laun. Out with that too; it was Eve's legacy, and cannot be ta'en from her.

Speed. Item, *She hath no teeth.*

Laun. I care not for that neither, becauſe I love cruſts.

Speed. Item, *She is curſt.*

Laun. Well; the beſt is, ſhe hath no teeth to bite.

Speed. Item, *She will often praiſe her liquor.*[8]

Laun. If her liquor be good, ſhe ſhall: if ſhe will not, I will; for good things ſhould be praiſed.

Speed. Item, *She is too liberal.*[9]

Laun. Of her tongue ſhe cannot; for that's writ down ſhe is ſlow of: of her purſe ſhe ſhall not; for that I'll keep ſhut: now of another thing ſhe may; and that I cannot help. Well, proceed.

Speed. Item, *She hath more hair than wit, and more faults than hairs, and more wealth than faults.*

[8] ——*praiſe her liquor.*] That is, ſhew how well ſhe likes it by drinking often. Johnson.

[9] ——*She is too* liberal.] *Liberal,* is licentious and groſs in language, So, in *Othello:* "Is he not a profane and very *liberal* counſellor?" Johnson.

Again, in *The Fair Maid of Briſtow,* 1605, bl. l:

"But Vallenger, moſt like a *liberal* villain,
"Did give her ſcandalous ignoble terms."

Mr. Malone adds another inſtance from *Woman's a Weathercock,* by N. Field, 1612:

"Next that the fame
"Of your neglect, and *liberal* talking tongue,
"Which breeds my honour an eternal wrong." Steevens.

Laun. Stop there; I'll have her: ſhe was mine, and not mine, twice or thrice in that laſt article: Rehearſe that once more.

Speed. Item, *She hath more hair than wit,*[2]—

Laun. More hair than wit,—it may be; I'll prove it: The cover of the ſalt hides the ſalt, and therefore it is more than the ſalt: the hair, that covers the wit, is more than the wit; for the greater hides the leſs. What's next?

Speed. —*And more faults than hairs,*—

Laun. That's monſtrous: O, that that were out!

Speed. —*And more wealth than faults.*

Laun. Why, that word makes the faults gracious:[3] Well, I'll have her: And if it be a match, as nothing is impoſſible,—

[2] —— *She hath* more hair than wit,] An old Engliſh proverb. See Ray's Collection:

" Buſh natural, *more hair than wit.*"

Again, in *Decker's Satiromaſtix:*

" *Hair!* 'tis the baſeſt ſtubble; in ſcorn of it
" This proverb ſprung,—*He has more hair than wit.*"

Again, in *Rhodon and Iris*, 1631:

" Now is the old proverb really perform'd;
" *More hair than wit.*" STEEVENS.

[3] —— *makes the faults* gracious:] *Gracious*, in old language, means *graceful*. So, in *K. John:*

" There was not ſuch a *gracious* creature born."

Again, in *Albion's Triumph*, 1631:

" On which (*the freeze*) were feſtoons of ſeveral fruits in their natural colours, on which in *gracious* poſtures lay children ſleeping."

Again, in *The Mal-content*, 1604:

" The moſt exquiſite, &c. that ever made an old lady *gracious* by torch-light." STEEVENS.

Mr. Steevens's interpretation of the word *gracious* has been controverted, but it is right. We have the ſame ſentiment in *The Merry Wives of Windſor:*

" O, what a world of vile ill-favour'd *faults*
" Look *handſome* in *three hundred* pounds a year!"

MALONE.

Speed. What then?

Laun. Why, then will I tell thee,—that thy maſter ſtays for thee at the north gate.

Speed. For me?

Laun. For thee? ay; who art thou? he hath ſtaid for a better man than thee.

Speed. And muſt I go to him?

Laun. Thou muſt run to him, for thou haſt ſtaid ſo long, that going will ſcarce ſerve the turn.

Speed. Why didſt not tell me ſooner? 'pox of your love-letters! [*Exit.*

Laun. Now will he be ſwing'd for reading my letter: An unmannerly ſlave, that will thruſt himſelf into ſecrets!—I'll after, to rejoice in the boy's correction. [*Exit.*

SCENE II.

The ſame. A Room in the Duke's *Palace.*

Enter Duke *and* Thurio; Proteus *behind.*

Duke. Sir Thurio, fear not, but that ſhe will love you,
Now Valentine is baniſh'd from her ſight.

Thu. Since his exile ſhe hath deſpis'd me moſt,
Forſworn my company, and rail'd at me,
That I am deſperate of obtaining her.

Duke. This weak impreſs of love is as a figure
Trenched in ice;[4] which with an hour's heat

[4] Trenched *in ice*;] Cut, carved in ice. *Trancher*, to cut, French. Johnson.

So, in *Arden of Feverſham*, 1592:

"Is deeply *trenched* in my bluſhing brow." Steevens.

Diſſolves to water, and doth loſe his form.
A little time will melt her frozen thoughts,
And worthleſs Valentine ſhall be forgot.—
How now, ſir Proteus? Is your countryman,
According to our proclamation, gone?

Pro. Gone, my good lord.

Duke. My daughter takes his going grievouſly.[5]

Pro. A little time, my lord, will kill that grief.

Duke. So I believe; but Thurio thinks not ſo.—
Proteus, the good conceit I hold of thee,
(For thou haſt ſhown ſome ſign of good deſert,)
Makes me the better to confer with thee.

Pro. Longer than I prove loyal to your grace,
Let me not live to look upon your grace.

Duke. Thou know'ſt, how willingly I would effect
The match between ſir Thurio and my daughter.

Pro. I do, my lord.

Duke. And alſo, I think, thou art not ignorant
How ſhe oppoſes her againſt my will.

Pro. She did, my lord, when Valentine was here.

Duke. Ay, and perverſely ſhe perſévers ſo.
What might we do, to make the girl forget
The love of Valentine, and love ſir Thurio?

Pro. The beſt way is, to ſlander Valentine
With falſhood, cowardice, and poor deſcent;
Three things that women highly hold in hate.

Duke. Ay, but ſhe'll think, that it is ſpoke in hate.

Pro. Ay, if his enemy deliver it:

[5] ——*grievouſly.*] So ſome copies of the firſt folio; others have, *heavily.* The word therefore muſt have been corrected, while the ſheet was working off at the preſs. The word *laſt*, p. 243, l. 2. was inſerted in ſome copies in the ſame manner. MALONE.

Therefore it muſt, with circumſtance,[7] be ſpoken
By one, whom ſhe eſteemeth as his friend.

Duke. Then you muſt undertake to ſlander him.

Pro. And that, my lord, I ſhall be loth to do:
'Tis an ill office for a gentleman;
Eſpecially, againſt his very friend.[8]

Duke. Where your good word cannot advantage him,
Your ſlander never can endamage him;
Therefore the office is indifferent,
Being entreated to it by your friend.

Pro. You have prevail'd, my lord: if I can do it,
By aught that I can ſpeak in his diſpraiſe,
She ſhall not long continue love to him.
But ſay, this weed her love from Valentine,
It follows not that ſhe will love ſir Thurio.

Thu. Therefore as you unwind her love[9] from him,
Leſt it ſhould ravel, and be good to none,
You muſt provide to bottom it on me:
Which muſt be done, by praiſing me as much
As you in worth diſpraiſe ſir Valentine.

Duke. And, Proteus, we dare truſt you in this kind;

7 ——*with circumſtance,*] With the addition of ſuch incidental particulars as may induce belief. Johnson.

8 ——*his* very *friend.*] *Very* is *immediate*. So, in *Macbeth:*

" And the *very* ports they blow." Steevens.

9 ——*as you unwind her love* ——] As you wind off her love from him, make me the *bottom* on which you wind it. The houſewife's term for a ball of thread wound upon a central body, is a *bottom of thread*. Johnson.

So, in *Grange's Garden*, 1577, " in anſwer to a letter written unto him by a Curtyzan:"

" A *bottome* for your ſilke it ſeems
" My letters are become,
" Which oft with winding off and on
" Are waſted whole and ſome." Steevens.

Becauſe we know, on Valentine's report,
You are already love's firm votary,
And cannot ſoon revolt and change your mind.
Upon this warrant ſhall you have acceſs,
Where you with Silvia may confer at large;
For ſhe is lumpiſh, heavy, melancholy,
And, for your friend's ſake, will be glad of you;
Where you may temper her,[2] by your perſuaſion,
To hate young Valentine, and love my friend.

Pro. As much as I can do, I will effect:—
But you, ſir Thurio, are not ſharp enough;
You muſt lay lime,[3] to tangle her deſires,
By wailful ſonnets, whoſe compoſed rhimes
Should be full fraught with ſerviceable vows.

Duke. Ay, much the force of heaven-bred poeſy.[4]

Pro. Say, that upon the altar of her beauty
You ſacrifice your tears, your ſighs, your heart:
Write, till your ink be dry; and with your tears
Moiſt it again; and frame ſome feeling line,
That may diſcover ſuch integrity:[5]—
For Orpheus' lute was ſtrung with poets' ſinews;[6]

2 ——*you may* temper *her*,] Mould her, like wax, to whatever ſhape you pleaſe. So, in *King Henry IV.* P. II: "I have him already *tempering* between my finger and my thumb; and ſhortly will I ſeal with him." Malone.

3 ——*lime*,] That is, *birdlime*. Johnson.

4 *Ay, much the force of heaven-bred poeſy.*] The old copy reads—"*Ay, much* is," &c. Ritson.

5 ——*ſuch integrity:*] *Such integrity* may mean ſuch ardour and ſincerity as would be manifeſted by practiſing the directions given in the four preceding lines. Steevens.

I ſuſpect that a line following this has been loſt; the import of which perhaps was—

"As her obdurate heart may penetrate." Malone.

6 *For Orpheus'* lute *was ſtrung with* poets' ſinews;] This ſhews Shakſpeare's knowledge of antiquity. He here aſſigns Orpheus his true character of legiſlator. For under that of a poet only, or

Whoſe golden touch could ſoften ſteel and ſtones,
Make tigers tame, and huge leviathans
Forſake unſounded deeps to dance on ſands.
After your dire-lamenting elegies,
Viſit by night your lady's chamber-window
With ſome ſweet concert:[7] to their inſtruments
Tune a deploring dump;[8] the night's dead ſilence
Will well become ſuch ſweet complaining griev-
ance.

lover, the quality given to his lute is unintelligible. But, conſidered as a lawgiver, the thought is noble, and the imagery exquiſitely beautiful. For by his *lute*, is to be underſtood his *ſyſtem of laws*; and by the *poets' ſinews*, the power of numbers, which Orpheus actually employed in thoſe laws to make them received by a fierce and barbarous people. WARBURTON.

Proteus is deſcribing to Thurio the powers of poetry; and gives no quality to the lute of Orpheus, but thoſe uſually and vulgarly aſcribed to it. It would be ſtrange indeed if, in order to prevail upon the ignorant and ſtupid Thurio to write a ſonnet to his miſtreſs, he ſhould enlarge upon the legiſlative powers of Orpheus, which were nothing to the purpoſe. Warburton's obſervations frequently tend to prove Shakſpeare more profound and learned than the occaſion required, and to make the Poet of Nature the moſt unnatural that ever wrote. M. MASON.

[7] ——*with ſome ſweet* concert:] The old copy has *conſort*, which I once thought might have meant in our author's time a band or company of muſicians. So, in *Romeo and Juliet*:

" *Tyb.* Mercutio, thou *conſort'ſt* with Romeo.

" *Mer. Conſort!* what, doſt thou make us *minſtrels?*

The ſubſequent words, " *To* their *inſtruments*—," ſeem to favour this interpretation; but other inſtances, that I have ſince met with, in books of our author's age, have convinced me that *conſort* was only the old ſpelling of *concert*, and I have accordingly printed the latter word in the text. The epithet *ſweet* annexed to it, ſeems better adapted to the muſick itſelf than to the band. *Consort*, when accented on the firſt ſyllable, (as here) had, I believe, the former meaning; when on the ſecond, it ſignified a company. So, in the next ſcene:

" What ſay'ſt thou? Wilt thou be of our *conſort?*"

MALONE.

[8] *Tune a deploring* dump;] A *dump* was the ancient term for a *mournful elegy*. STEEVENS.

This, or elſe nothing, will inherit her.[9]

Duke. This diſcipline ſhows thou haſt been in love.

Thu. And thy advice this night I'll put in practice:
Therefore, ſweet Proteus, my direction-giver,
Let us into the city preſently
To fort[2] ſome gentlemen well ſkill'd in muſick:
I have a ſonnet, that will ſerve the turn,
To give the onſet to thy good advice.

Duke. About it, gentlemen.

Pro. We'll wait upon your grace, till after ſupper;
And afterward determine our proceedings.

Duke. Even now about it; I will pardon you.[3]

[*Exeunt.*

ACT IV. SCENE I.

A Foreſt, near Mantua.

Enter certain Out-laws.

1 *Out.* Fellows, ſtand faſt; I ſee a paſſenger.

2 *Out.* If there be ten, ſhrink not, but down with 'em.

[9] ——*will* inherit *her.*] To *inherit*, is, by our author, ſometimes uſed, as in this inſtance, for *to obtain poſſeſſion* of, without any idea of acquiring *by inheritance*. So, in *Titus Andronicus*:

" He that had wit, would think that I had none,
" To bury ſo much gold under a tree,
" And never after to *inherit it*."

This ſenſe of the word was not wholly diſuſed in the time of Milton, who in his *Comus* has—" dis*inherit* Chaos,"—meaning only, *diſpoſſeſs* it. STEEVENS.

[2] *To* fort—] i. e. to chooſe out. So, in *K. Richard III*:

" Yet I will *fort* a pitchy hour for thee." STEEVENS.

[3] ——*I will pardon you.*] I will excuſe you from waiting. JOHNSON.

Enter VALENTINE *and* SPEED.

3 *Out.* Stand, ſir, and throw us that you have about you;
If not, we'll make you ſit, and rifle you.[4]

Speed. Sir, we are undone! theſe are the villains
That all the travellers do fear ſo much.

Val. My friends,—

1 *Out.* That's not ſo, ſir; we are your enemies.

2 *Out.* Peace; we'll hear him.

3 *Out.* Ay, by my beard, will we;
For he's a proper man.[5]

Val. Then know, that I have little wealth to loſe;
A man I am, croſs'd with adverſity:
My riches are theſe poor habiliments,
Of which if you ſhould here diſfurniſh me,
You take the ſum and ſubſtance that I have.

2 *Out.* Whither travel you?

Val. To Verona.

1 *Out.* Whence came you?

Val. From Milan.

3 *Out.* Have you long ſojourn'd there?

Val. Some ſixteen months; and longer might have ſtaid,

[4] *If not, we'll make you* ſit, *and riſle you.*] The old copy reads as I have printed the paſſage. Paltry as the oppoſition between *ſtand* and *ſit* may be thought, it is Shakſpeare's own. My predeceſſors read—"we'll make you, *ſir,*" &c. STEEVENS.

Sir, is the corrupt reading of the third folio. MALONE.

[5] ——*a* proper *man.*] i. e. a *well-looking* man; he has the appearance of a gentleman. So, afterwards:

"And partly, ſeeing you are *beautified*
"*With goodly ſhape*—." MALONE.

Again, in *Othello:*

"This Ludovico is a *proper* man." STEEVENS.

If crooked fortune had not thwarted me.

1 *Out.* What, were you baniſh'd thence?

Val. I was.

2 *Out.* For what offence?

Val. For that which now torments me to rehearſe:
I kill'd a man, whoſe death I much repent;
But yet I ſlew him manfully in fight,
Without falſe vantage, or baſe treachery.

1 *Out.* Why ne'er repent it, if it were done ſo:
But were you baniſh'd for ſo ſmall a fault?

Val. I was, and held me glad of ſuch a doom.

1 *Out.* Have you the tongues?

Val. My youthful travel therein made me happy;
Or elſe I often had been miſerable.

3 *Out.* By the bare ſcalp of Robin Hood's fat friar,[6]

6 ——Robin Hood's *fat friar,*] *Robin Hood* was captain of a band of robbers, and was much inclined to rob churchmen. JOHNSON.

So, in *A mery Geſte of Robyn Hoode*, &c. bl. I. no date:

" Theſe *byſhoppes* and theſe *archebyſhoppes*
" Ye ſhall them beate and bynde," &c.

But by Robin Hood's *fat friar*, I believe, Shakſpeare means *Friar Tuck*, who was confeſſor and companion to this noted out-law. So, in one of the old ſongs of *Robin Hood:*

" And of brave little John,
" Of *Friar Tuck* and Will Scarlett,
" Stokeſly and Maid Marian."

Again, in the 26th ſong of Drayton's *Polyolbion:*

" Of *Tuck the merry friar* which many a ſermon made,
" In praiſe of *Robin Hoode*, his out-lawes, and his trade."

See figure III. in the plate at the end of the firſt part of *King Henry IV.* with Mr. Tollet's obſervations on it. STEEVENS.

Dr. Johnſon ſeems to have miſunderſtood this paſſage. The ſpeaker does not ſwear by the ſcalp of ſome churchman who had been plundered, but by the ſhaven crown of Robin Hood's chaplain.—" We will live and die together, (ſays a perſonage in Peele's *Edward I.* 1593,) like Robin Hood, little John, *friar Tucke*, and Maide Marian." MALONE.

This fellow were a king for our wild faction.

1 *Out.* We'll have him: ſirs, a word.

Speed. Maſter, be one of them;
It is an honourable kind of thievery.

Val. Peace, villain!

2 *Out.* Tell us this: Have you any thing to take to?

Val. Nothing, but my fortune.

3 *Out.* Know then, that ſome of us are gentlemen,
Such as the fury of ungovern'd youth
Thruſt from the company of awful men:[7]
Myſelf was from Verona baniſhed,
For practiſing to ſteal away a lady,
An heir, and near allied unto the duke.[8]

[7] —— awful *men:*] Reverend, worſhipful, ſuch as magiſtrates, and other principal members of civil communities. JOHNSON.

Awful is uſed by Shakſpeare, in another place, in the ſenſe of *lawful*. Second part of *K. Henry IV.* Act IV. ſc. ii:

"We come within our *awful* banks again." TYRWHITT.

So, in *King Henry V.* 1600:

"—— creatures that by *awe* ordain
"An *act* of order to a peopled kingdom." MALONE.

I believe we ſhould read—*lawful* men—i. e. *legales* homines. So, in *The Newe Boke of Juſtices*, 1560: "—commandinge him to the ſame to make an inqueſt and pannel of *lawful* men of his countie," For this remark I am indebted to Dr. Farmer. STEEVENS.

Awful men means men *well-governed, obſervant of law and authority; full of, or ſubject to awe.* In the ſame kind of ſenſe as we uſe *fearful.* RITSON.

[8] *An* heir, *and* near *allied unto the duke.*] All the impreſſions, from the firſt downwards, read—*An heir and* niece *allied unto the duke.* But our poet would never have expreſſed himſelf ſo ſtupidly, as to tell us, this lady was the duke's *niece*, and *allied* to him: for her alliance was certainly ſufficiently included in the firſt term. Our author meant to ſay, ſhe was an *heireſs*, and *near allied* to the duke; an expreſſion the moſt natural that can be for the purpoſe, and very frequently uſed by the ſtage-poets. THEOBALD.

A *niece*, or a *nephew*, did not always ſignify the daughter of a

2 *Out.* And I from Mantua, for a gentleman,
Whom, in my mood, I ſtabb'd unto the heart.[9]

1 *Out.* And I, for ſuch like petty crimes as theſe.
But to the purpoſe,—(for we cite our faults,
That they may hold excus'd our lawleſs lives,)
And, partly, ſeeing you are beautify'd
With goodly ſhape; and by your own report
A linguiſt; and a man of ſuch perfection,
As we do in our quality[2] much want;—

2 *Out.* Indeed, becauſe you are a baniſh'd man,
Therefore, above the reſt, we parley to you:
Are you content to be our general?
To make a virtue of neceſſity,
And live, as we do, in this wilderneſs?

3 *Out.* What ſay'ſt thou? wilt thou be of our confort?
Say, ay, and be the captain of us all:
We'll do thee homage, and be rul'd by thee,
Love thee as our commander, and our king.

brother or ſiſter, but any remote deſcendant. Of this uſe I have given inſtances, as to a *nephew*. See *Othello*, Act I. I have not, however, diſturbed Theobald's emendation. STEEVENS.

Heir in our author's time (as it ſometimes is now) was applied to females, as well as males. The old copy reads—*And* heir. The correction was made in the third folio. MALONE.

9 *Whom, in my* mood, *I ſtabb'd unto the heart.*] Thus Dryden:

"Madneſs laughing in his ireful *mood*."

Again, Gray:

"*Moody* madneſs, laughing, wild," HENLEY.

Mood is anger or reſentment. MALONE.

2 ——*in our* quality ——] Our *quality* means our profeſſion, calling, or condition of life. Thus in Maſſinger's *Roman Actor*, Aretinus ſays to Paris the tragedian:

"In thee, as being chief of thy profeſſion,
"I do accuſe the *quality* of treaſon:"

that is, the whole profeſſion or fraternity.

Hamlet, ſpeaking of the young players, ſays, "will they purſue the *quality* no longer than they can ſing?" &c, &c. M. MASON.

1 *Out.* But if thou ſcorn our courteſy, thou dieſt.

2 *Out.* Thou ſhalt not live to brag what we have offer'd.

Val. I take your offer, and will live with you;
Provided that you do no outrages
On ſilly women, or poor paſſengers.[3]

3 *Out.* No, we deteſt ſuch vile baſe practices.
Come, go with us, we'll bring thee to our crews,
And ſhew thee all the treaſure we have got;
Which, with ourſelves, all reſt at thy diſpoſe.

[*Exeunt.*

SCENE II.

Milan. *Court of the Palace.*

Enter Proteus.

Pro. Already have I been falſe to Valentine,
And now I muſt be as unjuſt to Thurio.
Under the colour of commending him,
I have acceſs my own love to prefer;
But Silvia is too fair, too true, too holy,
To be corrupted with my worthleſs gifts.
When I proteſt true loyalty to her,
She twits me with my falſhood to my friend;
When to her beauty I commend my vows,
She bids me think, how I have been forſworn
In breaking faith with Julia whom I lov'd:
And, notwithſtanding all her ſudden quips,[4]

[3] —— *no outrages*
On ſilly women, or poor paſſengers.] This was one of the rules of Robin Hood's government. Steevens.

[4] —— ſudden *quips,*] That is, haſty paſſionate reproaches and ſcoffs. So Macbeth is in a kindred ſenſe ſaid to be *ſudden*; that is, iraſcible and impetuous. Johnson.

The leaſt whereof would quell a lover's hope,
Yet, ſpaniel-like, the more ſhe ſpurns my love,
The more it grows, and fawneth on her ſtill.
But here comes Thurio: now muſt we to her window,
And give ſome evening muſic to her ear.

Enter THURIO, *and Muſicians.*

THU. How now, ſir Proteus? are you crept before us?

PRO. Ay, gentle Thurio; for, you know, that love
Will creep in ſervice where it cannot go.[5]

THU. Ay, but, I hope, ſir, that you love not here.

PRO. Sir, but I do; or elſe I would be hence.

THU. Whom? Silvia?

PRO. Ay, Silvia,—for your ſake.

THU. I thank you for your own. Now, gentlemen,
Let's tune, and to it luſtily a while.

Enter Hoſt, *at a diſtance*; *and* JULIA *in boy's clothes.*

HOST. Now, my young gueſt! methinks you're allycholly; I pray you, why is it?

JUL. Marry, mine hoſt, becauſe I cannot be merry.

HOST. Come, we'll have you merry: I'll bring you where you ſhall hear muſick, and ſee the gentleman that you aſk'd for.

The ſame expreſſion is uſed by Dr. Wilſon in his *Arte of Rhetorique*, 1553: "And make him at his wit's end through the *ſudden quip*." MALONE.

[5] ——*you know, that love*
Will creep *in ſervice where it cannot go.*] Kindneſs will *creep* where it cannot *gang*, is to be found in Kelly's Collection of Scottiſh Proverbs, p. 226. REED.

Jul. But ſhall I hear him ſpeak?
Host. Ay, that you ſhall.
Jul. That will be muſick. [*Muſick plays.*
Host. Hark! hark!
Jul. Is he among theſe?
Host. Ay: but peace, let's hear 'em.

SONG.

Who is Silvia? what is ſhe,
That all our ſwains commend her?
Holy, fair, and wiſe is ſhe;
The heavens ſuch grace did lend her,[6]
That ſhe might admired be.

Is ſhe kind, as ſhe is fair?
For beauty lives with kindneſs:[7]
Love doth to her eyes repair,
To help him of his blindneſs;
And, being help'd, inhabits there.

Then to Silvia let us ſing,
That Silvia is excelling;
She excels each mortal thing,
Upon the dull earth dwelling:
To her let us garlands bring.

[6] *Who is Silvia? what is ſhe,* &c.——
The heavens ſuch grace did lend her,] So, in *Pericles:*
" So buxom, blithe, and full of face,
" *As heaven had lent her all his grace.*" Douce.

[7] ——*beauty* lives *with kindneſs:*] Beauty without kindneſs *dies* unenjoyed, and undelighting. Johnson.

Host. How now? are you ſadder than you were before?
How do you, man? the muſick likes you not.

Jul. You miſtake; the muſician likes me not.

Host. Why, my pretty youth?

Jul. He plays falſe, father.

Host. How? out of tune on the ſtrings?

Jul. Not ſo; but yet ſo falſe, that he grieves my very heart-ſtrings.

Host. You have a quick ear.

Jul. Ay, I would I were deaf! it makes me have a ſlow heart.

Host. I perceive, you delight not in muſick.

Jul. Not a whit, when it jars ſo.

Host. Hark, what fine change is in the muſick!

Jul. Ay; that change is the ſpite.

Host. You would have them always play but one thing?

Jul. I would always have one play but one thing. But, hoſt, doth this ſir Proteus, that we talk on, often reſort unto this gentlewoman?

Host. I tell you what Launce, his man, told me, he loved her out of all nick[8].

Jul. Where is Launce?

[8] ——*out of all* nick.] Beyond all reckoning or count. Reckonings are kept upon nicked or notched ſticks or tallies. WARBURTON.

So, in *A Woman never vex'd*, 1632:

" ——I have carried
" The tallies at my girdle ſeven years together,
" For I did ever love to deal honeſtly in the *nick*."

As it is an inn-keeper who employs the alluſion, it is much in character. STEEVENS.

Host. Gone to ſeek his dog; which, to-morrow, by his maſter's command, he muſt carry for a preſent to his lady.

Jul. Peace! ſtand aſide; the company parts.

Pro. Sir Thurio, fear not you; I will ſo plead,
That you ſhall ſay, my cunning drift excels.

Thu. Where meet we?

Pro. At ſaint Gregory's well.

Thu. Farewell. [*Exeunt* Thurio *and Muſicians.*

Silvia *appears above, at her window.*

Pro. Madam, good even to your ladyſhip.

Sil. I thank you for your muſick, gentlemen:
Who is that, that ſpake?

Pro. One, lady, if you knew his pure heart's truth,
You'd quickly learn to know him by his voice.

Sil. Sir Proteus, as I take it.

Pro. Sir Proteus, gentle lady, and your ſervant.

Sil. What is your will?

Pro. That I may compaſs yours.

Sil. You have your wiſh; my will is even this,[9]—
That preſently you hie you home to bed.
Thou ſubtle, perjur'd, falſe, diſloyal man!
Think'ſt thou, I am ſo ſhallow, ſo conceitleſs,
To be ſeduced by thy flattery,
That haſt deceiv'd ſo many with thy vows?
Return, return, and make thy love amends.
For me,—by this pale queen of night I ſwear,
I am ſo far from granting thy requeſt,

9 *You have your wiſh; my* will *is even this,*] The word *will* is here ambiguous. He wiſhes to *gain* her *will:* ſhe tells him, if he wants her *will* he has it. Johnson.

That I deſpiſe thee for thy wrongful ſuit;
And by and by intend to chide myſelf,
Even for this time I ſpend in talking to thee.

Pro. I grant, ſweet love, that I did love a lady;
But ſhe is dead.

Jul. 'Twere falſe, if I ſhould ſpeak it;
For, I am ſure, ſhe is not buried. [*Aſide.*

Sil. Say, that ſhe be; yet Valentine, thy friend,
Survives; to whom, thyſelf art witneſs,
I am betroth'd: And art thou not aſham'd
To wrong him with thy importúnacy?

Pro. I likewiſe hear, that Valentine is dead.

Sil. And ſo, ſuppoſe, am I; for in his grave[a]
Aſſure thyſelf, my love is buried.

Pro. Sweet lady, let me rake it from the earth.

Sil. Go to thy lady's grave, and call her's thence;
Or, at the leaſt, in her's ſepulchre thine.

Jul. He heard not that. [*Aſide.*

Pro. Madam, if your heart be ſo obdúrate,
Vouchſafe me yet your picture for my love,
The picture that is hanging in your chamber;
To that I'll ſpeak, to that I'll ſigh and weep:
For, ſince the ſubſtance of your perfect ſelf
Is elſe devoted, I am but a ſhadow;
And to your ſhadow will I make true love.

Jul. If 'twere a ſubſtance, you would, ſure, deceive it,
And make it but a ſhadow, as I am. [*Aſide.*

Sil. I am very loth to be your idol, ſir;

[a] ——*in* his *grave*—] The old copy has—*her* grave. The emendation was made by the editor of the ſecond folio. Malone.

But, ſince your falſhood ſhall become you well[3]
To worſhip ſhadows, and adore falſe ſhapes,
Send to me in the morning, and I'll ſend it:
And ſo, good reſt.

Pro. As wretches have o'er-night,
That wait for execution in the morn.

[*Exeunt* Proteus; *and* Silvia, *from above.*

Jul. Hoſt, will you go?

Host. By my hallidom,[4] I was faſt aſleep.

[3] *But, ſince* your falſhood *ſhall become you well*—] This is hardly ſenſe. We may read, with very little alteration,

" But ſince *you're falſe*, it ſhall become you well."

Johnson.

There is no occaſion for any alteration, if we only ſuppoſe that *it* is underſtood here, as in ſeveral other places:

" But, ſince your falſhood, ſhall become you well
" To worſhip ſhadows and adore falſe ſhapes,"

i. e. But, ſince your falſhood, *it* ſhall become you well, &c.

Or indeed, in this place, *To worſhip ſhadows*, &c. may be conſidered as the nominative caſe to *ſhall become*. Tyrwhitt.

" I am very loth, ſays Silvia, to be your idol; but ſince your falſhood to your friend and miſtreſs will become you to worſhip ſhadows, and adore falſe ſhapes (i. e. will be properly employed in ſo doing), ſend to me, and you ſhall have my picture." Ritson.

I once had a better opinion of the alteration propoſed by Dr. Johnſon than I have at preſent. I now believe the text is right, and that our author means, however licentious the expreſſion,—But, ſince your falſhood well becomes, or is well ſuited to, the worſhipping of ſhadows, and the adoring of falſe ſhapes, ſend to me in the morning for my picture, &c. Or, in other words, But, ſince the worſhipping of ſhadows and the adoring of falſe ſhapes ſhall well become *you*, *falſe as you are*, ſend, &c. *To worſhip ſhadows*, &c. I conſider as the objective caſe, as well as *you*. There are other inſtances in theſe plays of a double accuſative depending on the ſame verb. I have therefore followed the punctuation of the old copy, and not placed a comma after *falſhood*, as in the modern editions. *Since* is, I think, here an adverb, not a prepoſition. Malone.

[4] *By my* hallidom,] i. e. my ſentence at the general reſurrection, or, as I hope to be ſaved: halȝdom, Saxon. Ritson.

Jul. Pray you, where lies ſir Proteus?

Host. Marry, at my houſe: Truſt me, I think, 'tis almoſt day.

Jul. Not ſo; but it hath been the longeſt night
That e'er I watch'd, and the moſt heavieſt.[5]

[*Exeunt.*

SCENE III.

The ſame.

Enter EGLAMOUR.

Egl. This is the hour that madam Silvia
Entreated me to call, and know her mind;
There's ſome great matter ſhe'd employ me in.—
Madam, madam!

SILVIA *appears above, at her window.*

Sil. Who calls?

Egl. Your ſervant, and your friend;
One that attends your ladyſhip's command.

Sil. Sir Eglamour, a thouſand times good-morrow.

Egl. As many, worthy lady, to yourſelf.
According to your ladyſhip's impoſe,[6]
I am thus early come, to know what ſervice
It is your pleaſure to command me in.

Sil. O Eglamour, thou art a gentleman,

[5] —— *moſt heavieſt.*] This uſe of the double ſuperlative is frequent in our author. So, in *King Lear*, Act II. ſc. iii:
" To take the baſeſt and *moſt pooreſt* ſhape." STEEVENS.

[6] ——*your ladyſhip's* impoſe,] *Impoſe* is *injunction, command.* A taſk ſet at college, in conſequence of a fault, is ſtill called an *impoſition.* STEEVENS.

(Think not, I flatter, for, I ſwear, I do not,)
Valiant, wiſe, remorſeful,[6] well accompliſh'd.
Thou art not ignorant, what dear good will
I bear unto the baniſh'd Valentine;
Nor how my father would enforce me marry
Vain Thurio, whom my very ſoul abhorr'd.
Thyſelf haſt lov'd; and I have heard thee ſay,
No grief did ever come ſo near thy heart,
As when thy lady and thy true love died,
Upon whoſe grave thou vowd'ſt pure chaſtity.[7]
Sir Eglamour, I would to Valentine,
To Mantua, where, I hear, he makes abode;
And, for the ways are dangerous to paſs,
I do deſire thy worthy company,
Upon whoſe faith and honour I repoſe.
Urge not my father's anger, Eglamour,
But think upon my grief, a lady's grief;
And on the juſtice of my flying hence,
To keep me from a moſt unholy match,
Which heaven and fortune ſtill reward with plagues.

[6] —— remorſeful,] *Remorſeful* is pitiful. So, in *The Maids Metamorphoſis* by Lyly, 1600:

" Provokes my mind to take *remorſe* of thee."

Again, in Chapman's tranſlation of the 2d book of Homer's Iliad, 1598:

" Deſcend on our long-toyled hoſt with thy *remorſeful* eye."

STEEVENS.

[7] *Upon whoſe grave thou vow'dſt pure* chaſtity.] It was common in former ages for widowers and widows to make vows of chaſtity in honour of their deceaſed wives or huſbands. In Dugdale's *Antiquities of Warwickſhire*, page 1013, there is the form of a commiſſion by the biſhop of the dioceſe for taking a vow of chaſtity made by a widow. It ſeems that, beſides obſerving the vow, the widow was, for life, to wear a veil and a mourning habit. Some ſuch diſtinction we may ſuppoſe to have been made in reſpect of male votariſts; and therefore this circumſtance might inform the players how ſir Eglamour ſhould be dreſt; and will account for Silvia's having choſen him as a perſon in whom ſhe could confide without injury to her own character. STEEVENS.

I do desire thee, even from a heart
As full of sorrows as the sea of sands,
To bear me company, and go with me:
If not, to hide what I have said to thee,
That I may venture to depart alone.

Egl. Madam, I pity much your grievances;[8]
Which since I know they virtuously are plac'd,
I give consent to go along with you;
Recking as little[9] what betideth me,
As much I wish all good befortune you.
When will you go?

Sil. This evening coming.

Egl. Where shall I meet you?

Sil. At friar Patrick's cell,
Where I intend holy confession.

Egl. I will not fail your ladyship:
Good-morrow, gentle lady.

Sil. Good-morrow, kind sir Eglamour. [*Exeunt.*

SCENE IV.

The same.

Enter LAUNCE, *with his dog.*

When a man's servant shall play the cur with him, look you, it goes hard: one that I brought up of a puppy; one that I saved from drowning, when three or four of his blind brothers and sisters went to it! I

[8] ——*grievances*;] Sorrows, sorrowful affections. JOHNSON.

[9] Recking *as little*—] To *reck* is to care for. So, in *Hamlet*:
"And *recks* not his own read."
Both Chaucer and Spenser use this word with the same signification. STEEVENS.

have taught him—even as one would ſay preciſely, Thus I would teach a dog. I was ſent to deliver him, as a preſent to miſtreſs Silvia, from my maſter; and I came no ſooner into the dining-chamber, but he ſteps me to her trencher, and ſteals her capon's leg. O, 'tis a foul thing, when a cur cannot keep himſelf[2] in all companies! I would have, as one ſhould ſay, one that takes upon him to be a dog[3] indeed, to be, as it were, a dog at all things. If I had not had more wit than he, to take a fault upon me that he did, I think verily he had been hang'd for't; ſure as I live, he had ſuffer'd for't: you ſhall judge. He thruſts me himſelf into the company of three or four gentlemen-like dogs, under the duke's table: he had not been there (bleſs the mark) a piſſing while,[4] but all the chamber ſmelt him. *Out with the dog*, ſays one; *What cur is that?* ſays another; *Whip him out*, ſays the third; *Hang him up*, ſays the duke. I, having been acquainted with the ſmell before, knew it was Crab; and goes me to the fellow that whips the dogs:[5] *Friend*, quoth I, *you mean to whip the dog? Ay, marry, do I*, quoth he. *You do him the more wrong*, quoth I; *'twas I did the thing you wot of.* He makes me no more ado, but whips me out of the chamber. How many maſters would

[2] ——keep *himſelf*—] i. e. reſtrain himſelf. STEEVENS.

[3] ——*to be a dog*—] I believe we ſhould read—*I would have*, &c. *one that takes upon him to be a dog*, to be a dog *indeed, to be*, &c. JOHNSON.

[4] ——*a* piſſing while,] This expreſſion is uſed in Ben Jonſon's *Magnetic Lady*: "—have patience but a *piſſing while*." It appears from Ray's Collection, that it is proverbial. STEEVENS.

[5] *The fellow that* whips *the dogs*:] This appears to have been part of the office of an *uſher of the table*. So, in *Mucedorus*:

"—I'll prove my office good: for look you, &c.—When a dog chance to blow his noſe backward, then with a *whip* I give him good time of the day, and ſtrew ruſhes preſently." STEEVENS.

do this for their ſervant?[6] Nay, I'll be ſworn, I have ſat in the ſtocks for puddings he hath ſtolen, otherwiſe he had been executed: I have ſtood on the pillory for geeſe he hath kill'd, otherwiſe he had ſuffer'd for't: thou think'ſt not of this now!—Nay, I remember the trick you ſerved me, when I took my leave of madam Silvia;[7] did not I bid thee ſtill mark me, and do as I do? When didſt thou ſee me heave up my leg, and make water againſt a gentlewoman's farthingale? didſt thou ever ſee me do ſuch a trick?

Enter PROTEUS *and* JULIA.

Pro. Sebaſtian is thy name? I like thee well,
And will employ thee in ſome ſervice preſently.

Jul. In what you pleaſe;—I will do what I can.

Pro. I hope, thou wilt.—How now, you whoreſon peaſant? [*To* LAUNCE.
Where have you been theſe two days loitering?

Laun. Marry, ſir, I carry'd miſtreſs Silvia the dog you bade me.

[6] —— their *ſervant?*] The old copy reads—*his* ſervant? STEEVENS.
Corrected by Mr. Pope. MALONE.

[7] —— *madam* Silvia;] Perhaps we ſhould read of madam *Julia*. It was *Julia* only of whom a formal leave could have been taken. STEEVENS.

Dr. Warburton, without any neceſſity I think, reads—Julia; "alluding to the leave his maſter and he took when they left Verona." But it appears from a former ſcene, (as Mr. Heath has obſerved,) that Launce was not preſent when Proteus and Julia parted. Launce on the other hand has juſt taken leave of, i. e. parted from, (for that is all that is meant) madam Silvia. MALONE.

Though Launce was not preſent when *Julia* and Proteus parted, it by no means follows that he and Crab had not likewiſe their audience of leave. RITSON.

Pro. And what ſays ſhe to my little jewel?

Laun. Marry, ſhe ſays, your dog was a cur; and tells you, curriſh thanks is good enough for ſuch a preſent.

Pro. But ſhe receiv'd my dog?

Laun. No, indeed, ſhe did not: here have I brought him back again.

Pro. What, didſt thou offer her this from me?

Laun. Ay, ſir; the other ſquirrel [8] was ſtolen from me by the hangman's boys in the market-place: and then I offer'd her mine own; who is a dog as big as ten of yours, and therefore the gift the greater.

Pro. Go, get thee hence, and find my dog again,
Or ne'er return again into my ſight.
Away, I ſay; Stay'ſt thou to vex me here?
A ſlave, that, ſtill an end,[9] turns me to ſhame.
[*Exit* Launce.
Sebaſtian, I have entertained thee,
Partly, that I have need of ſuch a youth,
That can with ſome diſcretion do my buſineſs,
For 'tis no truſting to yon fooliſh lowt;

[8] ——*the other* ſquirrel, &c.] Sir. T. Hanmer reads—"the other, *Squirrel*," &c. and conſequently makes *Squirrel* the proper name of the beaſt. Perhaps Launce only ſpeaks of it as a diminutive animal, more reſembling a *ſquirrel* in ſize, than a dog. Steevens.

The ſubſequent words,—"who is a dog *as big as ten of yours*," ſhew that Mr. Steevens's interpretation is the true one. Malone.

[9] ——an end,] i. e. *in the end*, at the concluſion of every buſineſs he undertakes. Steevens.

Still an end, and *moſt an end*, are vulgar expreſſions, and mean commonly, generally. So, in Maſſinger's *Very Woman*, a Citizen aſks the Maſter, who had ſlaves to ſell, "What will that girl do?" To which he replies:

"——ſure no harm at all, ſir,
"For ſhe ſleeps *moſt an end*." M. Mason.

But, chiefly, for thy face, and thy behaviour;
Which (if my augury deceive me not,)
Witneſs good bringing up, fortune, and truth:
Therefore know thou,[2] for this I entertain thee.
Go preſently, and take this ring with thee,
Deliver it to madam Silvia:
She lov'd me well, deliver'd it to me.[3]

Jul. It ſeems, you lov'd her not, to leave her token:[4]
She's dead, belike.[5]

[2] ——*know* thou,] The old copy has—*thee*. The emendation was made by the editor of the ſecond folio. Malone.

[3] *She lov'd me well, deliver'd it to me.*] i. e. She, *who* delivered it to me, lov'd me well. Malone.

[4] *It ſeems, you lov'd her* not, *to* leave *her token:*] Proteus does not properly leave his lady's token, he gives it away. The old edition has it:

" It ſeems you lov'd her not, *not* leave her token."

I ſhould correct it thus:

" It ſeems you lov'd her not, *nor love* her token."

Johnson.

The emendation was made in the ſecond folio. Malone.

Johnſon, not recollecting the force of the word *leave*, propoſes an amendment of this paſſage, but that is unneceſſary; for, in the language of the time, to *leave* means to *part with*, or *give away*. Thus, in *The Merchant of Venice*, Portia, ſpeaking of the ring ſhe gave Baſſanio, ſays,

" ——and here he ſtands;
" I dare be ſworn for him, he would not *leave* it,
" Or pluck it from his finger, for the wealth
" That the world maſters."

And Baſſanio ſays, in a ſubſequent ſcene:

" If you did know to whom I gave the ring, &c.
" And how unwillingly I *left* the ring,
" You would abate the ſtrength of your diſpleaſure."

M. Mason.

To *leave*, is uſed with equal licence, in a former ſcene, for to *ceaſe*. " I *leave* to be," &c. Malone.

[5] *She's dead, belike.*] This is ſaid in reference to what Proteus had aſſerted to Silvia in a former ſcene; viz. that both *Julia* and Valentine were dead. Steevens.

Pro. Not ſo; I think, ſhe lives.
Jul. Alas!
Pro. Why doſt thou cry, alas?
Jul. I cannot chooſe but pity her.
Pro. Wherefore ſhould'ſt thou pity her?
Jul. Becauſe, methinks, that ſhe lov'd you as well
As you do love your lady Silvia:
She dreams on him, that has forgot her love;
You dote on her, that cares not for your love.
'Tis pity, love ſhould be ſo contrary;
And thinking on it makes me cry, alas!
Pro. Well, give her that ring, and therewithal
This letter;—that's her chamber.—Tell my lady,
I claim the promiſe for her heavenly picture.
Your meſſage done, hie home unto my chamber,
Where thou ſhalt find me ſad and ſolitary.
[*Exit* Proteus.
Jul. How many women would do ſuch a meſſage?
Alas, poor Proteus! thou haſt entertain'd
A fox, to be the ſhepherd of thy lambs:
Alas, poor fool! why do I pity him
That with his very heart deſpiſeth me?
Becauſe he loves her, he deſpiſeth me;
Becauſe I love him, I muſt pity him.
This ring I gave him, when he parted from me,
To bind him to remember my good will:
And now am I (unhappy meſſenger)
To plead for that, which I would not obtain;
To carry that, which I would have refus'd;
To praiſe his faith, which I would have diſprais'd.[5]

[5] *To carry that, which I would have refus'd*; &c.] The ſenſe is, to go and preſent that which I wiſh to be not accepted, to praiſe him whom I wiſh to be diſpraiſed. Johnson.

I am my maſter's true confirmed love;
But cannot be true ſervant to my maſter,
Unleſs I prove falſe traitor to myſelf.
Yet will I woo for him; but yet ſo coldly,
As, heaven it knows, I would not have him ſpeed.

Enter SILVIA, *attended.*

Gentlewoman, good day! I pray you, be my mean
To bring me where to ſpeak with madam Silvia.

SIL. What would you with her, if that I be ſhe?

JUL. If you be ſhe, I do entreat your patience
To hear me ſpeak the meſſage I am ſent on.

SIL. From whom?

JUL. From my maſter, ſir Proteus, madam.

SIL. O!—he ſends you for a picture?

JUL. Ay, madam.

SIL. Urſula, bring my picture there.

[*Picture brought.*

Go, give your maſter this: tell him from me,
One Julia, that his changing thoughts forget,
Would better fit his chamber, than this ſhadow.

JUL. Madam, pleaſe you peruſe this letter.——
Pardon me, madam; I have unadvis'd
Deliver'd you a paper that I ſhould not;
This is the letter to your ladyſhip.

SIL. I pray thee, let me look on that again.

JUL. It may not be; good madam, pardon me.

SIL. There, hold.
I will not look upon your maſter's lines:
I know, they are ſtuff'd with proteſtations,
And full of new-found oaths; which he will break,
As eaſily as I do tear his paper.

JUL. Madam, he ſends your ladyſhip this ring.

Sil. The more ſhame for him that he ſends it me;
For, I have heard him ſay a thouſand times,
His Julia gave it him at his departure:
Though his falſe finger hath profan'd the ring,
Mine ſhall not do his Julia ſo much wrong.

Jul. She thanks you.

Sil. What ſay'ſt thou?

Jul. I thank you, madam, that you tender her:
Poor gentlewoman! my maſter wrongs her much.

Sil. Doſt thou know her?

Jul. Almoſt as well as I do know myſelf:
To think upon her woes, I do proteſt,
That I have wept an hundred ſeveral times.

Sil. Belike, ſhe thinks that Proteus hath forſook her.

Jul. I think ſhe doth; and that's her cauſe of ſorrow.

Sil. Is ſhe not paſſing fair?

Jul. She hath been fairer, madam, than ſhe is:
When ſhe did think my maſter lov'd her well,
She, in my judgement, was as fair as you;
But ſince ſhe did neglect her looking-glaſs,
And threw her ſun-expelling maſk away,
The air hath ſtarv'd the roſes in her cheeks,
And pinch'd the lily-tincture of her face,[6]
That now ſhe is become as black as I.

[6] *And* pinch'd *the lily-tincture of her face,*] The colour of a part *pinched*, is livid, as it is commonly termed, *black and blue*. The weather may therefore be juſtly ſaid to *pinch* when it produces the ſame viſible effect. I believe this is the reaſon why the cold is ſaid to *pinch*. JOHNSON.

Cleopatra ſays of herſelf:

" —— think on me,
" That am with Phœbus' amorous *pinches* black."

STEEVENS.

Sil. How tall was ſhe?[7]

Jul. About my ſtature: for, at Pentecoſt,
When all our pageants of delight were play'd,
Our youth got me to play the woman's part,
And I was trimm'd in madam Julia's gown;
Which ſerved me as fit, by all men's judgement,
As if the garment had been made for me:
Therefore, I know ſhe is about my height.
And, at that time, I made her weep a-good,[8]
For I did play a lamentable part:
Madam, 'twas Ariadne, paſſioning
For Theſeus' perjury, and unjuſt flight;[9]

[7] Sil. *How tall* was *ſhe?*] We ſhould read—"How tall *is* ſhe?" For that is evidently the queſtion which Silvia means to aſk. RITSON.

[8] ——*weep* a-good,] i. e. in good earneſt. *Tout de bon.* Fr. STEEVENS.

So, in Marlowe's *Jew of Malta*, 1633:

"And therewithal their knees have rankled ſo,
"That I have laugh'd *a-good.*" MALONE.

[9] ——*'twas Ariadne*, paſſioning
For Theſeus' perjury, and unjuſt flight;] The hiſtory of this twice-deſerted lady is too well known to need an introduction here; nor is the reader interrupted on the buſineſs of Shakſpeare: but I find it difficult to refrain from making a note the vehicle for a conjecture which I may have no better opportunity of communicating to the public.—The ſubject of a picture of Guido (commonly ſuppoſed to be Ariadne deſerted by Theſeus and courted by Bacchus) may poſſibly have been hitherto miſtaken. Whoever will examine the fabulous hiſtory critically, as well as the performance itſelf, will acquieſce in the truth of the remark. Ovid, in his *Faſti*, tells us, that Bacchus (who left Ariadne to go on his Indian expedition) found too many charms in the daughter of one of the kings of that country.

"Interea Liber depexos crinibus Indos
"Vincit, et Eoo dives ab orbe redit.
"Inter captivas facie præſtante puellas
"Grata nimis Baccho filia regis erat.
"Flebat amans conjux, ſpatiataque littore curvo
"Edidit incultis talia verba ſonis.

Which I ſo lively acted with my tears,
That my poor miſtreſs, moved therewithal,
Wept bitterly; and, would I might be dead,
If I in thought felt not her very ſorrow!

Sil. She is beholden to thee, gentle youth!—
Alas, poor lady! deſolate and left!—
I weep myſelf, to think upon thy words.
Here, youth, there is my purſe; I give thee this
For thy ſweet miſtreſs' ſake, becauſe thou lov'ſt her.
Farewell. [*Exit* Silvia.

Jul. And ſhe ſhall thank you for't, if e'er you know her.—

" Quid me deſertis perituram, Liber, arenis
" Servabas? potui dedoluiſſe ſemel.——
" Auſus es ante oculos, adducta pellice, noſtros
" Tam bene compoſitum ſollicitare torum," &c.
Ovid. Faſt. l. iii. v. 465.

In this picture he appears as if juſt returned from India, bringing with him his new favourite, who hangs on his arm, and whoſe preſence only cauſes thoſe emotions ſo viſible in the countenance of Ariadne, who had been hitherto repreſented on this occaſion:

" ——— as paſſioning
" For Theſeus' perjury and unjuſt flight."

From this painting a plate was engraved by Giacomo Freij, which is generally a companion to the Aurora of the ſame maſter. The print is ſo common, that the curious may eaſily ſatisfy themſelves concerning the propriety of a remark which has intruded itſelf among the notes on Shakſpeare.

To paſſion is uſed as a verb, by writers contemporary with Shakſpeare. In *The Blind Beggar of Alexandria*, printed 1598, we meet with the ſame expreſſion:

" —— what, art thou *paſſioning* over the picture of Cleanthes?"

Again, in *Elioſto Libidinoſo*, a novel, by *John Hinde*, 1606:

" —— if thou gaze on a picture, thou muſt, with Pigmalion, be *paſſionate*."

Again, in Spenſer's *Faery Queen*, B. III. c. 2:

" Some argument of matter *paſſioned*." Steevens.

——*'twas Ariadne*, paſſioning ——] On her being deſerted by Theſeus in the night, and left on the Iſland of Naxos.
Malone.

A virtuous gentlewoman, mild, and beautiful.
I hope, my maſter's ſuit will be but cold,
Since ſhe reſpects my miſtreſs' love ſo much.[3]
Alas, how love can trifle with itſelf!
Here is her picture: Let me ſee; I think,
If I had ſuch a tire, this face of mine
Were full as lovely as is this of hers:
And yet the painter flatter'd her a little,
Unleſs I flatter with myſelf too much.
Her hair is auburn, mine is perfect yellow:
If that be all the difference in his love,
I'll get me ſuch a colour'd periwig.[4]

[3] —my miſtreſs' *love ſo much.*] She had in her preceding ſpeech called Julia *her miſtreſs*; but it is odd enough that ſhe ſhould thus deſcribe herſelf, when ſhe is *alone*. Sir T. Hanmer reads—"*his* miſtreſs;" but without neceſſity. Our author knew that his audience conſidered the diſguiſed Julia in the preſent ſcene as a page to Proteus, and this, I believe, and the love of antitheſis, produced the expreſſion. MALONE.

[4] *I'll get me ſuch a colour'd* periwig.] It ſhould be remembered, that falſe hair was worn by the ladies, long before *wigs* were in faſhion. Theſe falſe coverings, however, were called *periwigs*. So, in *Northward Hoe*, 1607: "There is a new trade come up for caſt gentlewomen, of *perriwig-making:* let your wife ſet up in the Strand." "*Perwickes*," however, are mentioned by Churchyard in one of his earlieſt poems. STEEVENS.

See *Much Ado about Nothing*, Act II. ſc. iii: "—and her hair ſhall be of what colour it pleaſe God."—and *The Merchant of Venice*, Act III. ſc. ii:

"So are criſped ſnaky golden locks," &c.

Again, in *The Honeſtie of this age, proving by good circumſtance that the world was never honeſt till now*, by Barnabe Rich, quarto, 1615: "My lady holdeth on her way, perhaps to the tire-maker's ſhop, where ſhe ſhaketh her crownes, to beſtowe upon ſome new-faſhioned attire;—upon ſuch artificial deformed *periwigs*, that they were fitter to furniſh a theatre, or for her that in a ſtage play ſhould repreſent ſome hag of hell, than to be uſed by a Chriſtian woman." Again, ibid: "Theſe attire-makers within theſe forty years were not known by that name; and but now very lately they kept their lowzie commodity of *periwigs*, and their monſtrous attires, cloſed in boxes,—and thoſe women that uſed to weare them

Her eyes are grey as glaſs;[5] and ſo are mine:
Ay, but her forehead's low,[6] and mine's as high.
What ſhould it be, that he reſpects in her,
But I can make reſpective[7] in myſelf,
If this fond love were not a blinded god?
Come, ſhadow, come, and take this ſhadow up,
For 'tis thy rival. O thou ſenſeleſs form,
Thou ſhalt be worſhip'd, kiſs'd, lov'd, and ador'd;
And, were there ſenſe in his idolatry,
My ſubſtance ſhould be ſtatue in thy ſtead.[8]

would not buy them but in ſecret. But now they are not aſhamed to ſet them forth upon their ſtalls,—ſuch monſtrous mop-powles of haire, ſo proportioned and deformed, that but within theſe twenty or thirty years would have drawne the paſſers-by to ſtand and gaze, and to wonder at them." MALONE.

5 *Her eyes are* grey as glaſs;] So Chaucer, in the character of his Prioreſs:

" Ful ſemely hire wimple y-pinched was;
" Hire noſe tretis; hire *eyen grey as glas.*" THEOBALD.

6 —— *her forehead's low,*] A high forehead was in our author's time accounted a feature eminently beautiful. So, in *The Hiſtory of Guy of Warwick*, " Felice his lady" is ſaid to " have *the ſame high forehead as Venus.*" JOHNSON.

7 —— reſpective—] i. e. *reſpectable.* STEEVENS.

8 *My ſubſtance ſhould be* ſtatue *in thy ſtead.*] It would be eaſy to read, with no more roughneſs than is found in many lines of Shakſpeare:

" —— ſhould be *a* ſtatue in thy ſtead."

The ſenſe, as Mr. Edwards obſerves, is, " He ſhould have my ſubſtance as a *ſtatue*, inſtead of thee [the picture] who art a ſenſeleſs form." This word, however, is uſed without the article *a* in Maſſinger's *Great Duke of Florence:*

" —— it was your beauty
" That turn'd me *ſtatue.*"

And again, in Lord Surrey's tranſlation of the 4th Æneid:

" And Trojan *ſtatue* throw into the flame."

Again, in Dryden's *Don Sebaſtian:*

" —— try the virtue of that Gorgon face,
" To ſtare me into *ſtatue.*" STEEVENS.

Steevens has clearly proved that this paſſage requires no amendment; but it appears from hence, and a paſſage in Maſſinger, that

I'll uſe thee kindly for thy miſtreſs' ſake,
That us'd me ſo; or elſe, by Jove I vow,
I ſhould have ſcratch'd out your unſeeing eyes,[9]
To make my maſter out of love with thee. [*Exit.*

the word *ſtatue* was formerly uſed to expreſs a *portrait*. Julia is here addreſſing herſelf to a *picture*; and in the *City Madam*, the young ladies are ſuppoſed to take leave of the *ſtatues* of their lovers, as they ſtyle them, though Sir John, at the beginning of the ſcene, calls them *pictures*, and deſcribes them afterwards as nothing but ſuperficies, colours, and no ſubſtance. M. Mason.

——ſtatue—] *Statue* here, I think, ſhould be written *ſtatua*, and pronounced as it generally, if not always, was in our author's time, a word of three ſyllables. It being the firſt time this word occurs, I take the opportunity of obſerving that alterations have been often improperly made in the text of Shakſpeare, by ſuppoſing *ſtatue* to be intended by him for a diſſyllable. Thus in *King Richard III.* Act III. ſc. vii:

" But like dumb *ſtatues* or breathing ſtones."

Mr. Rowe has unneceſſarily changed *breathing* to *un*breathing, for a ſuppoſed defect in the metre, to an actual violation of the ſenſe.

Again, in *Julius Cæſar*, Act II. ſc. ii:

" She dreamt to-night ſhe ſaw my *ſtatue*."

Here, to fill up the line, Mr. Capell adds the name of Decius, and the laſt editor, deſerting his uſual caution, has improperly changed the regulation of the whole paſſage.

Again, in the ſame play, Act III. ſc. ii:

" Even at the baſe of Pompey's *ſtatue*."

In this line, however, the true mode of pronouncing the word is ſuggeſted by the laſt editor, who quotes a very ſufficient authority for his conjecture. From authors of the times it would not be difficult to fill whole pages with inſtances to prove that *ſtatue* was at that period a triſyllable. Many authors ſpell it in that manner. On ſo clear a point the firſt proof which occurs is enough. Take the following from *Bacon's Advancement of Learning*, 4to. 1633: " It is not poſſible to have the true pictures or *ſtatuaes* of Cyrus, Alexander, Cæſar, no nor of the kings or great perſonages of much later years," &c. p. 88. Again, " —without which the hiſtory of the world ſeemeth to be as the *Statua* of Polyphemus with his eye out," &c. Reed.

[9] ——*your* unſeeing *eyes*,] So, in *Macbeth*:

" Thou haſt *no ſpeculation* in thoſe eyes—." Steevens.

ACT V. SCENE I.

The ſame. An Abbey.

Enter EGLAMOUR.

EGL. The ſun begins to gild the weſtern ſky;
And now it is about the very hour
That Silvia, at Patrick's cell, ſhould meet me.[8]
She will not fail; for lovers break not hours,
Unleſs it be to come before their time;
So much they ſpur their expedition.

Enter SILVIA.

See, where ſhe comes: Lady, a happy evening.

SIL. Amen, amen! go on, good Eglamour,
Out at the poſtern by the abbey-wall;
I fear, I am attended by ſome ſpies.

EGL. Fear not: the foreſt is not three leagues off;
If we recover that, we are ſure enough.[9] [*Exeunt.*

SCENE II.

The ſame. An Apartment in the Duke's *Palace.*

Enter THURIO, PROTEUS, *and* JULIA.

THU. Sir Proteus, what ſays Silvia to my ſuit?

PRO. O, ſir, I find her milder than ſhe was;
And yet ſhe takes exceptions at your perſon.

THU. What, that my leg is too long?

PRO. No; that it is too little.

[8] *That Silvia, at Patrick's cell, ſhould meet me.*] The old copy redundantly reads: "—*friar* Patrick's cell—". But the omiſſion of this title is juſtified by a paſſage in the next ſcene, where the Duke ſays—"At Patrick's cell this even; and there ſhe was not." STEEVENS.

[9] —— ſure *enough.*] *Sure* is ſafe, out of danger. JOHNSON.

Thu. I'll wear a boot, to make it ſomewhat rounder,
Pro. But love will not be ſpurr'd to what it loaths.
Thu. What ſays ſhe to my face?
Pro. She ſays, it is a fair one.
Thu. Nay, then the wanton lies; my face is black.
Pro. But pearls are fair; and the old ſaying is,
Black men are pearls in beauteous ladies' eyes.[2]
Jul. 'Tis true,[3] ſuch pearls as put out ladies' eyes;
For I had rather wink than look on them. [*Aſide.*
Thu. How likes ſhe my diſcourſe?
Pro. Ill, when you talk of war.
Thu. But well, when I diſcourſe of love, and peace?
Jul. But better, indeed, when you hold your peace.
[*Aſide.*
Thu. What ſays ſhe to my valour?
Pro. O, ſir, ſhe makes no doubt of that.
Jul. She needs not, when ſhe knows it cowardice.
[*Aſide.*
Thu. What ſays ſhe to my birth?
Pro. That you are well deriv'd.
Jul. True; from a gentleman to a fool. [*Aſide.*
Thu. Conſiders ſhe my poſſeſſions?

[2] Black *men are* pearls, &c.] So, in Heywood's *Iron Age*, 1632:

" —— a *black complexion*
" Is always *precious* in a *woman's eye.*"

Again, in *Sir Giles Gooſecap*:

" —— but to make every *black* ſlovenly cloud a *pearl in hereye.*"
STEEVENS.

" A black man is a jewel in a fair woman's eye," is one of Ray's proverbial ſentences. MALONE.

[3] Jul. *'Tis true*, &c.] This ſpeech, which certainly belongs to Julia, is given in the old copy to Thurio. Mr. Rowe reſtored it to its proper owner. STEEVENS.

Pro. O, ay; and pities them.
Thu. Wherefore?
Jul. That ſuch an aſs ſhould owe them. [*Aſide.*
Pro. That they are out by leaſe.[4]
Jul. Here comes the duke.

Enter Duke.

Duke. How now, ſir Proteus? how now, Thurio?
Which of you ſaw ſir Eglamour[5] of late?
Thu. Not I.
Pro. Nor I.
Duke. Saw you my daughter?
Pro. Neither.
Duke. Why, then ſhe's fled unto that peaſant Valentine;
And Eglamour is in her company.
'Tis true; for friar Laurence met them both,
As he in penance wander'd through the foreſt:
Him he knew well, and gueſs'd that it was ſhe;
But, being maſk'd, he was not ſure of it:
Beſides, ſhe did intend confeſſion
At Patrick's cell this even; and there ſhe was not:

[4] *That they are* out by leaſe.] I ſuppoſe he means, becauſe Thurio's folly has let them on diſadvantageous terms. Steevens.

She pities ſir Thurio's poſſeſſions, becauſe they are let to others, and are not in his own dear hands. This appears to me to be the meaning of it. M. Mason.

"By Thurio's *poſſeſſions*, he himſelf underſtands his lands and eſtate. But Proteus chooſes to take the word likewiſe in a figurative ſenſe, as ſignifying his *mental endowments:* and when he ſays they are *out by leaſe*, he means they are no longer enjoyed by their maſter (who is a fool,) but are leaſed out to another." *Edinburgh Magazine*, Nov. 1786. Steevens.

[5] ——Sir *Eglamour*—] *Sir*, which is not in the old copy, was inſerted by the editor of the ſecond folio. Malone.

Theſe likelihoods confirm her flight from hence.
Therefore, I pray you, ſtand not to diſcourſe,
But mount you preſently; and meet with me
Upon the riſing of the mountain-foot
That leads toward Mantua, whither they are fled:
Diſpatch, ſweet gentlemen, and follow me. [*Exit.*

Thu. Why, this it is to be a peeviſh girl,[6]
That flies her fortune when it follows her:
I'll after; more to be reveng'd on Eglamour,
Than for the love of reckleſs Silvia.[7] [*Exit.*

Pro. And I will follow, more for Silvia's love,
Than hate of Eglamour that goes with her. [*Exit.*

Jul. And I will follow, more to croſs that love,
Than hate for Silvia, that is gone for love. [*Exit.*

SCENE III.

Frontiers of Mantua. *The Foreſt.*

Enter Silvia, *and* Out-laws.

Out. Come, come;
Be patient, we muſt bring you to our captain.

Sil. A thouſand more miſchances than this one
Have learn'd me how to brook this patiently.

2 *Out.* Come, bring her away.

1 *Out.* Where is the gentleman that was with her?

3 *Out.* Being nimble-footed, he hath out-run us,
But Moyſes, and Valerius, follow him.
Go thou with her to the weſt end of the wood,

[6] —— *a* peeviſh *girl,*] *Peeviſh,* in ancient language, ſignifies *fooliſh.* So, in *King Henry VI.* P. I:
" To ſend ſuch *peeviſh* tokens to a king." Steevens.

[7] —— reckleſs *Silvia.*] i. e. careleſs, heedleſs. So, in *Hamlet:*
" —— like a puff'd and *reckleſs* libertine." Steevens.

There is our captain: we'll follow him that's fled;
The thicket is beſet, he cannot 'ſcape.

1 *Out.* Come, I muſt bring you to our captain's cave:
Fear not; he bears an honourable mind,
And will not uſe a woman lawleſsly.

Sil. O Valentine, this I endure for thee! [*Exeunt.*

SCENE IV.

Another part of the Foreſt.

Enter VALENTINE.

Val. How uſe doth breed a habit in a man!
This ſhadowy deſert, unfrequented woods,
I better brook than flouriſhing peopled towns:
Here can I ſit alone, unſeen of any,
And, to the nightingale's complaining notes,
Tune my diſtreſſes, and record my woes.[6]
O thou that doſt inhabit in my breaſt,
Leave not the manſion ſo long tenantleſs;
Leſt, growing ruinous, the building fall,
And leave no memory of what it was![7]

[6] —— record *my woes.*] To *record* anciently ſignified to *ſing*. So, in the *Pilgrim*, by Beaumont and Fletcher:

" ——O ſweet, ſweet! how the birds *record* too?"

Again, in a paſtoral, by N. Breton, publiſhed in *England's Helicon*, 1614:

" Sweet Philomel, the bird that hath the heavenly throat,
" Doth now, alas! not once afford *recording* of a note."

Again, in another *Dittie*, by Tho. Watſon, *ibid:*

" Now birds *record* with harmonie."

Sir John Hawkins informs me, that to *record* is a term ſtill uſed by bird-fanciers, to expreſs the firſt eſſays of a bird in ſinging.
STEEVENS.

[7] *O thou that doſt inhabit in my breaſt,*
Leave not the manſion ſo long tenantleſs;
Leſt, growing ruinous, the building fall,
And leave no memory of what it was!] It is hardly poſſible to

Repair me with thy preſence, Silvia;
Thou gentle nymph, cheriſh thy forlorn ſwain!—
What halloing, and what ſtir, is this to-day?
Theſe are my mates, that make their wills their law,
Have ſome unhappy paſſenger in chace:
They love me well; yet I have much to do,
To keep them from uncivil outrages.
Withdraw thee, Valentine; who's this comes here?
[*ſteps aſide.*

Enter PROTEUS, SILVIA, *and* JULIA.

PRO. Madam, this ſervice I have done for you,
(Though you reſpect not aught your ſervant doth,)
To hazard life, and reſcue you from him
That wou'd have forc'd your honour and your love.
Vouchſafe me, for my meed,[8] but one fair look;
A ſmaller boon than this I cannot beg,
And leſs than this, I am ſure, you cannot give.

VAL. How like a dream is this I ſee and hear
Love, lend me patience to forbear a while. [*Aſide.*

SIL. O miſerable, unhappy that I am!

PRO. Unhappy were you, madam, ere I came;
But, by my coming, I have made you happy.

point out four lines, in any of the plays of Shakſpeare, more remarkable for eaſe and elegance. STEEVENS.

And leave no memory of what it was!] So, in Marlowe's *Jew of Malta:*

"And leave no memory *that e'er I* was." RITSON.

[8] ——*my* meed,] i. e. reward. So, in *Titus Andronicus:*

"—— thanks, to men
"Of noble minds, is honourable *meed.*" STEEVENS.

Again, in *Gammer Gurton's Needle*, 1575:

"O Chriſt! that I were ſure of it! in faith he ſhould have his *mède.*"

See alſo Spenſer, and almoſt every writer of the times. REED.

Sil. By thy approach thou mak'ſt me moſt unhappy.

Jul. And me, when he approacheth to your preſence. [*Aſide.*

Sil. Had I been ſeized by a hungry lion,
I would have been a breakfaſt to the beaſt,
Rather than have falſe Proteus reſcue me.
O, heaven be judge, how I love Valentine,
Whoſe life's as tender to me as my ſoul;
And full as much (for more there cannot be,)
I do deteſt falſe perjur'd Proteus:
Therefore be gone, ſolicit me no more.

Pro. What dangerous action, ſtood it next to death,
Would I not undergo for one calm look?
O, 'tis the curſe in love, and ſtill approv'd,[9]
When women cannot love where they're belov'd.

Sil. When Proteus cannot love where he's belov'd.

Read over Julia's heart, thy firſt beſt love,
For whoſe dear ſake thou didſt then rend thy faith
Into a thouſand oaths; and all thoſe oaths
Deſcended into perjury, to love me.
Thou haſt no faith left now, unleſs thou had'ſt two,
And that's far worſe than none; better have none
Than plural faith, which is too much by one:
Thou counterfeit to thy true friend!

Pro. In love,
Who reſpects friend?

Sil. All men but Proteus.

Pro. Nay, if the gentle ſpirit of moving words
Can no way change you to a milder form,
I'll woo you like a ſoldier, at arms' end;
And love you 'gainſt the nature of love, force you.

[9] —— *and ſtill* approv'd,] *Approv'd* is *felt, experienced.* Malone.

Sil. O heaven!

Pro. I'll force thee yield to my deſire.

Val. Ruffian, let go that rude uncivil touch;
Thou friend of an ill faſhion!

Pro. Valentine!

Val. Thou common friend, that's without faith or love;[2]
(For ſuch is a friend now,) treacherous man!
Thou haſt beguil'd my hopes; nought but mine eye
Could have perſuaded me: Now I dare not ſay
I have one friend alive; thou would'ſt diſprove me.
Who ſhould be truſted now, when one's right hand[3]
Is perjur'd to the boſom? Proteus,
I am ſorry, I muſt never truſt thee more,
But count the world a ſtranger for thy ſake.
The private wound is deepeſt:[4] O time, moſt curſt!
'Mongſt all foes, that a friend ſhould be the worſt!

[2] ——that's *without faith or love*;] *That's* is perhaps here uſed, not for *who is*, but for *id eſt, that is to ſay*. Malone.

[3] *Who ſhould be truſted* now, *when one's right hand*—] The word *now* is wanting in the firſt folio. Steevens.

The ſecond folio, to complete the metre, reads:

" Who ſhall be truſted *now*, when one's right hand,—"

The addition, like *all* thoſe made in that copy, appears to have been merely arbitrary; and the modern word [*own*, which was introduced by Sir T. Hanmer] is, in my opinion, more likely to have been the author's than the other. Malone.

What! " *all* at one fell ſwoop!" are they *all* arbitrary, when Mr. Malone has honoured ſo many of them with a place in his text? Being completely ſatisfied with the reading of the ſecond folio, I have followed it. Steevens.

[4] *The private wound*, &c.] I have a little mended the meaſure. The old edition, and all but Sir T. Hanmer's, read:

" *The private wound is deepeſt: O time moſt* accurs'd."

Johnson.

Deepeſt, *higheſt*, and other ſimilar words, were ſometimes uſed by the poets of Shakſpeare's age as monoſyllables.

Pro. My ſhame and guilt confounds me.—
Forgive me, Valentine: if hearty ſorrow
Be a ſufficient ranſom for offence,
I tender it here; I do as truly ſuffer,
As e'er I did commit.

Val. Then I am paid;
And once again I do receive thee honeſt:—
Who by repentance is not ſatisfy'd,
Is nor of heaven, nor earth; for theſe are pleas'd;
By penitence the Eternal's wrath's appeas'd:—
And, that my love may appear plain and free,
All that was mine in Silvia, I give thee.[3]

So, in our poet's 133d Sonnet:
"But ſlave to ſlavery my *ſweeteſt* friend muſt be." Malone.

Perhaps our author only wrote—"*ſweet*," which the tranſcriber, or printer, prolonged into the ſuperlative—"ſweet*eſt*." Steevens.

[3] *All, that was mine in* Silvia, *I give thee.*] It is (I think) very odd, to give up his miſtreſs thus at once, without any reaſon alledged. But our author probably followed the ſtories juſt as he found them in his novels as well as hiſtories. Pope.

This paſſage either hath been much ſophiſticated, or is one great proof that the main parts of this play did not proceed from Shakſpeare; for it is impoſſible he could make Valentine act and ſpeak ſo much out of character, or give to Silvia ſo unnatural a behaviour, as to take no notice of this ſtrange conceſſion, if it had been made. Hanmer.

Valentine, from ſeeing *Silvia* in the company of Proteus, might conceive ſhe had eſcaped with him from her father's court, for the purpoſes of love, though ſhe could not foreſee the violence which his villainy might offer, after he had ſeduced her under the pretence of an honeſt paſſion. If Valentine, however, be ſuppoſed to hear all that paſſed between them in this ſcene, I am afraid I have only to ſubſcribe to the opinions of my predeceſſors. Steevens.

——*I give thee.*] Tranſfer theſe two lines to the end of Thurio's ſpeech in page 287, and all is right. Why then ſhould Julia faint? It is only an artifice, ſeeing Silvia given up to Valentine, to diſcover herſelf to Proteus, by a pretended miſtake of the rings. One great fault of this play is the haſtening too abruptly, and without due preparation, to the denouëment, which ſhews that, if it be Shakſpeare's (which I cannot doubt,) it was one of his very early performances. Blackstone.

Jul. O me, unhappy! [*Faints.*

Pro. Look to the boy.

Val. Why, boy! why wag! how now? what is the matter?
Look up; ſpeak.

Jul. O good ſir, my maſter charg'd me
To deliver a ring to madam Silvia;[4]
Which, out of my neglect, was never done.

Pro. Where is that ring, boy?

Jul. Here 'tis: this is it. [*Gives a ring.*

Pro. How! let me ſee:[5]
Why this is the ring I gave to Julia.

Jul. O, cry you mercy, ſir, I have miſtook;
This is the ring you ſent to Silvia.
[*Shows another ring.*

Pro. But, how cam'ſt thou by this ring? at my depart,
I gave this unto Julia.

Jul. And Julia herſelf did give it me;
And Julia herſelf hath brought it hither.

Pro. How! Julia!

Jul. Behold her that gave aim to all thy oaths,[6]

4 *To* deliver *a ring to Madam Silvia*;] Surely our author wrote—"To *give* a ring," &c. A verſe ſo rugged muſt be one of thoſe corrupted by the players, or their tranſcriber. STEEVENS.

5 Pro. *How! let me ſee:* &c.] I ſuſpect that this unmetrical paſſage ſhould be regulated as follows:

Pro. How! let me ſee *it:* Why, this is the ring
I gave to Julia.
Jul. 'Cry you mercy, ſir,
I have miſtook: this is the ring you ſent
To Silvia.
Pro. But how cam'ſt thou by this?
At my depart, I gave this unto Julia. STEEVENS.

6 *Behold her that* gave aim *to all thy oaths*,] So, in *Titus Andronicus*, Act V. ſc. iii:

"But gentle people, *give* me *aim* a while."

And entertain'd them deeply in her heart:
How oft haſt thou with perjury cleft the root?[6]
O Proteus, let this habit make thee bluſh!
Be thou aſham'd, that I have took upon me
Such an immodeſt rayment; if ſhame live[7]
In a diſguiſe of love:
It is the leſſer blot, modeſty finds,
Women to change their ſhapes, than men their minds.

Pro. Than men their minds! 'tis true: O heaven! were man
But conſtant, he were perfect: that one error
Fills him with faults; makes him run through all ſins:
Inconſtancy falls off, ere it begins:
What is in Silvia's face, but I may ſpy
More freſh in Julia's with a conſtant eye?

Val. Come, come, a hand from either:
Let me be bleſt to make this happy cloſe;
'Twere pity two ſuch friends ſhould be long foes.

Pro. Bear witneſs, heaven, I have my wiſh for ever.

Jul. And I have mine.[8]

Both theſe paſſages allude to the *aim-crier* in archery. So, in *The Merry Wives of Windſor*, Act III. ſc. ii: "—all my neighbours ſhall *cry aim.*" See note, *ibid.* STEEVENS.

[6] *How oft haſt thou with perjury cleft the* root?] Sir T. Hanmer reads—*cleft the root* on't. JOHNSON.

——*cleft the* root?] i. e. of her heart. MALONE.

[7] ——*if* ſhame *live*—] That is, *if it be any ſhame to wear a diſguiſe for the purpoſes of love.* JOHNSON.

[8] *And I* have *mine.*] The old copy reads—
"And I mine."
I have inſerted the word *have*, which is neceſſary to metre, by the advice of Mr. Ritſon. STEEVENS.

Enter Out-laws, *with* DUKE *and* THURIO.

OUT. A prize, a prize, a prize!

VAL. Forbear, I ſay; it is my lord the duke.[9]
Your grace is welcome to a man diſgrac'd,
Baniſhed Valentine.

DUKE. Sir Valentine!

THU. Yonder is Silvia; and Silvia's mine.

VAL. Thurio give back, or elſe embrace thy death;
Come not within the meaſure[2] of my wrath:
Do not name Silvia thine; if once again,
Milan ſhall not behold thee.[3] Here ſhe ſtands,
Take but poſſeſſion of her with a touch;—
I dare thee but to breathe upon my love.—

THU. Sir Valentine, I care not for her, I;
I hold him but a fool, that will endanger
His body for a girl that loves him not:
I claim her not, and therefore ſhe is thine.

DUKE. The more degenerate and baſe art thou,

[9] Forbear, *I ſay; it is my lord the duke.*] The old copy, without regard to metre, repeats the word *forbear*, which is here omitted. STEEVENS.

[2] ——*the meaſure*—] The length of my ſword, the reach of my anger. JOHNSON.

[3] Milan *ſhall not behold thee.*] All the editions—*Verona ſhall not behold thee.* But, whether through the miſtake of the firſt editors, or the poet's own careleſſneſs, this reading is abſurdly faulty. For the threat here is to Thurio, who is a Milaneſe; and has no concern, as it appears, with Verona. Beſides, the ſcene is betwixt the confines of Milan and Mantua, to which Silvia follows Valentine, having heard that he had retreated thither. And, upon theſe circumſtances, I ventured to adjuſt the text, as I imagine the poet muſt have intended; i. e. Milan, *thy country ſhall never ſee thee again: thou ſhalt never live to go back thither.* THEOBALD.

To make ſuch means for her as thou haſt done,[4]
And leave her on ſuch ſlight conditions.—
Now, by the honour of my anceſtry,
I do applaud thy ſpirit, Valentine,
And think thee worthy of an empreſs' love.[5]
Know then, I here forget all former griefs,[6]
Cancel all grudge, repeal thee home again.—
Plead a new ſtate [7] in thy unrival'd merit,
To which I thus ſubſcribe,—ſir Valentine,
Thou art a gentleman, and well deriv'd;
Take thou thy Silvia, for thou haſt deſerv'd her.

Val. I thank your grace; the gift hath made me happy.
I now beſeech you, for your daughter's ſake,
To grant one boon that I ſhall aſk of you.

Duke. I grant it, for thine own, whate'er it be.

Val. Theſe baniſh'd men, that I have kept withal,
Are men endued with worthy qualities;
Forgive them what they have committed here,
And let them be recall'd from their exile:
They are reformed, civil, full of good,
And fit for great employment, worthy lord.

Duke. Thou haſt prevail'd: I pardon them, and thee;

4 *To* make ſuch means *for her as thou haſt done*,] i. e. to make ſuch intereſt for, to take ſuch diſingenuous pains about her. So, in *King Richard III:*

"One that *made means* to come by what he hath."

Steevens.

5 *And think thee* worthy of an empreſs' love.] This thought has already occurred in the fourth ſcene of the ſecond act:

"He is as *worthy for an empreſs' love.*" Steevens.

6 ——*all former* griefs,] *Griefs* in old language frequently ſignified *grievances, wrongs.* Malone.

7 Plead *a new ſtate*—] Should not this begin a new ſentence? *Plead* is the ſame as *plead thou.* Tyrwhitt.

I have followed Mr. Tyrwhitt's direction. Steevens.

Diſpoſe of them, as thou know'ſt their deſerts.
Come, let us go; we will include all jars [8]
With triumphs,[9] mirth, and rare ſolemnity.

Val. And, as we walk along, I dare be bold
With our diſcourſe to make your grace to ſmile:
What think you of this page, my lord?

Duke. I think the boy hath grace in him; he bluſhes.

Val. I warrant you, my lord; more grace than boy.

Duke. What mean you by that ſaying?

Val. Pleaſe you, I'll tell you as we paſs along,
That you will wonder, what hath fortuned.—
Come, Proteus; 'tis your penance, but to hear
The ſtory of your loves diſcovered:
That done, our day of marriage ſhall be yours;
One feaſt, one houſe, one mutual happineſs.

[*Exeunt.*[2]

[8] ——include *all jars*—] Sir Tho. Hanmer reads—*conclude.* JOHNSON.

To *include* is to *ſhut up*, to *conclude*. So, in *Macbeth*:

" —— and *ſhut up*
" In meaſureleſs content."

Again, in Spenſer's *Faery Queen*, B. IV. c. ix:

" And for to *ſhut up* all in friendly love." STEEVENS.

[9] *With* triumphs,] *Triumphs* in this and many other paſſages of Shakſpeare, ſignify Maſques and Revels, &c. So, in *K. Henry VI.* P. III:

" With ſtately *triumphs*, mirthful comic ſhows."

STEEVENS.

[2] In this play there is a ſtrange mixture of knowledge and ignorance, of care and negligence. The verſification is often excellent, the alluſions are learned and juſt; but the author conveys his heroes by ſea from one inland town to another in the ſame country; he places the emperor at Milan, and ſends his young men to attend him, but never mentions him more; he makes Proteus, after an interview with Silvia, ſay he has only ſeen her picture; and, if we

may credit the old copies, he has, by miſtaking places, left his ſcenery inextricable. The reaſon of all this confuſion ſeems to be, that he took his ſtory from a novel, which he ſometimes followed, and ſometimes forſook, ſometimes remembered, and ſometimes forgot.

That this play is rightly attributed to Shakſpeare, I have little doubt. If it be taken from him, to whom ſhall it be given? This queſtion may be aſked of all the diſputed plays, except *Titus Andronicus*; and it will be found more credible, that Shakſpeare might ſometimes ſink below his higheſt flights, than that any other ſhould riſe up to his loweſt. JOHNSON.

Johnſon's general remarks on this play are juſt, except that part in which he arraigns the conduct of the poet, for making Proteus ſay, that he had only ſeen the picture of Silvia, when it appears that he had had a perſonal interview with her. This, however, is not a blunder of Shakſpeare's, but a miſtake of Johnſon's, who conſiders the paſſage alluded to in a more literal ſenſe than the author intended it. Sir Proteus, it is true, had ſeen Silvia for a few moments; but though he could form from thence ſome idea of her perſon, he was ſtill unacquainted with her temper, manners, and the qualities of her mind. He therefore conſiders himſelf as having ſeen her picture only.—The thought is juſt, and elegantly expreſſed.—So, in *The Scornful Lady*, the elder Loveleſs ſays to her;

"I was mad once when I loved *pictures*;
"For what are ſhape and colours elſe, but *pictures?*"

M. MASON.

Mr. Ritſon's reply to the objections of Mr. Tyrwhitt, was not only too long to appear in its proper place, but was communicated too late to follow the note on which it is founded. STEEVENS.

Pro. *O, how this ſpring of love* reſembleth, &c. pp. 191, 192, 193.

The learned and reſpectable writer of theſe obſervations is now unfortunately no more; but his opinions will not on that account have leſs influence with the readers of Shakſpeare: I am therefore ſtill at liberty to enforce the juſtice and propriety of my own ſentiments, which I truſt I ſhall be found to do with all poſſible delicacy and reſpect toward the memory and character of the truly ingenious gentleman from whom I have the misfortune to differ. I humbly conceive that, upon more mature conſideration, Mr. Tyrwhitt would have admitted, that, if the propoſed method of printing the words in queſtion were once proved to be right, it would be of little conſequence whether the diſcovery had ever been "adopted before," or could "be followed in the pronunciation of them, without the help of an entire new ſyſtem of ſpelling;"

which, in fact, is the very object I mean to contend for; or rather for *a* ſyſtem of ſpelling, as I am perfectly confident we have none at preſent, or at leaſt I have never been able to find it. We are not to regard the current or faſhionable orthography of the day, as the reſult of an enquiry into the ſubject by men of learning and genius; but rather as the mechanical or capricious efforts of writers and printers to expreſs by letters, according to their ear, the vulgar ſpeech of the country, juſt as travelers attempt that of the Chickſaws or Cherokees, without the aſſiſtance of grammar, and utterly ignorant or regardleſs of conſiſtency, principle, or ſyſtem. This was the caſe in Caxton's time, when a word was ſpelled almoſt as many different ways as it contained letters, and is no otherwiſe at this day; and, perhaps, the prejudices of education and habit, even in minds ſufficiently expanded and vigorous on other ſubjects, will always prevent a reform, which it were to be wiſhed was neceſſary to objects of no higher importance. Whether what I call the *right method* of printing theſe words be "ſuch as was never adopted before by any mortal," or not, does not ſeem of much conſequence; for, reaſoning from principle and not precedent, I am by no means anxious to avail myſelf of the inconſiſtencies of an age in which even ſcholars were not always agreed in the orthography of their own name: a ſufficient number of inſtances will, however, occur in the courſe of this note to ſhew that the remark was not made with its author's uſual deliberation; which I am the rather diſpoſed to believe, from his conceiving that this method could not "be followed in pronunciation;" ſince were it univerſally adopted, pronunciation neither would nor poſſibly could be affected by it in any degree whatever. "Fanciful and unfounded" too as my "ſuppoſed canon" may be, I find it laid down in Ben Jonſon's *Grammar*, which expreſsly ſays that "the ſecond and third perſon ſingular of the preſent are made of the firſt by adding *eſt* and *eth*, which laſt is ſometimes ſhortened into *s*." And afterward, ſpeaking of the firſt conjugation, he tells us that "it fetcheth the time paſt from the preſent by adding *ed*." I ſhall have reaſon to think myſelf peculiarly unfortunate, if, after my hypotheſis is "allowed in its utmoſt extent," it will not prove what it was principally formed to do, *viz.* that Shakſpeare has not taken a liberty in extending certain words to ſuit the purpoſe of his metre. But, ſurely, if I prove that he has only given thoſe words as they ought to be written, I prove the whole of my poſition, which ſhould ceaſe, of courſe, to be termed or conſidered an hypotheſis. A mathematical problem may, at firſt ſight, appear "fanciful and unfounded" to the ableſt mathematician, but his aſſent is enſured by its demonſtration. I may ſafely admit that the words in queſtion are "more frequently uſed" by our author's contemporaries, and by himſelf, "without the additional ſyllable;" as this will only ſhew that his contemporaries and himſelf have "more fre-

quently" taken the liberty of ſhortening thoſe words, than written them at length. Such a word as *alarm'd*, for inſtance, is generally, perhaps conſtantly, uſed by poets as a diſſyllable; and yet, if we found it given with its full power *a-larm-ed*, we ſhould ſcarcely ſay that the writer had taken the liberty of lengthening it a ſyllable. Thus too the word *diamond* is uſually ſpoken as if two ſyllables, but it is certainly three, and is ſo properly given by Shakſpeare:

"Sir, I muſt have that *diamond* from you."

Hadſt is now a monoſyllable, but did our author therefore take a liberty in writing *Hadeſt?*

"Makes ill deeds done. *Hadeſt* thou not been by."

Not only this word, but *mayeſt*, *doeſt*, *doeth*, and the like are uniformly printed in the *bible* as diſſyllables. Does Butler, to ſerve his rhime, ſtretch out the word *brethren* in the following paſſage?

"And fierce auxiliary men,
"That came to aid their *brethren*."

Or does he not rather give it, as he found it pronounced, and as it ought to be printed? The word *idly* is ſtill more to the purpoſe: It is at preſent a diſſyllable; what it was in Shakſpeare's time may appear from his *Comedy of Errors*, 1623:

"God helpe poore ſoules how *idlely* doe they talk:"

or, indeed, from any other paſſage in that or the next edition, being conſtantly printed as a triſyllable. So, again in Spenſer's *Faery Queene*, 1609, 1611;

"Both ſtaring fierce, and holding *idlely*."

And this orthography, which at once illuſtrates and ſupports my ſyſtem, appears in Shelton's *Don Quixote*, Sir T. Smith's *Commonwealth*, Goulart's *Hiſtories*, Holinſhed's *Chronicle*, and numberleſs other books; and conſequently proves that the word was not ſtretched out by Spenſer to ſuit the purpoſe of his metre, though I am aware that it is miſſpelled *idely* in the firſt edition, which is leſs correctly printed. But the true and eſtabliſhed ſpelling might have led Mr. Seward and Dr. Farmer to a better reading than *gentily*, in the following line of Beaumont and Fletcher:

"For when the weſt wind courts her *gently*."

Proved, I ſuppoſe, is rarely found a diſſyllable in poetry, if even pronounced as one in proſe; but, in the *Articles of Religion*, Oxford, 1728, it is ſpelled and divided after my own heart: "—whatſoever is not read therein, nor may be *prove-ed* thereby, &c." The words *obſervation* and *affection* are uſually pronounced, the one as conſiſting of three, the other of four ſyllables, but each of them is in reality a ſyllable longer, and is ſo properly given by our author:

"With *obſervation*, the which he vents:"
"Yet have I fierce *affections*, and think."

Examples, indeed, of this nature would be endleſs; I ſhall therefore content myſelf with producing one more, from the old ballad of *The Children in the Wood:*

" You that executors be made,
" And *overſeers* eke."

In this paſſage the word *overſeers* is evidently and properly uſed as a quadriſyllable; and, in one black letter copy of the ballad, is accurately printed as ſuch, *overſeeers*; which, if Shakſpeare's orthography ſhould ever be an editor's object, may ſerve as a guide for the regulation of the following line:

" That high *all-ſeer* that I dallied with."

Of the words quoted by Mr. Tyrwhitt, as inſtances of the liberty ſuppoſed to have been taken by Shakſpeare, thoſe which I admit to be properly a ſyllable ſhorter, certainly obtained the ſame pronunciation in the age of this author which he has annexed to them. Thus *country*, *monſtrous*, *remembrance*, *aſſembly*, were not only pronounced, in his time, the two firſt as *three*, the other as *four* ſyllables, but are ſo ſtill; and the reaſon, to borrow Mr. Tyrwhitt's words, " muſt be obvious to every one who can pronounce the language." *Henry* was not only uſually pronounced, (as indeed it is at preſent,) but frequently written as a triſyllable; even in proſe. Thus in Dr. Hutton's *Diſcourſe on the Antiquities of Oxford*, at the end of Hearne's *Textus Roffenſis*, " *King Henery* the eights colledge." See, upon this ſubject, *Walliſii Grammatica*, p. 57. That Mr. Tyrwhitt ſhould have treated the words *angry*, *humbler*, *nobler*, uſed as triſyllables, among thoſe which could " receive no ſupport from the ſuppoſed canon," muſt have been owing to the obſcure or imperfect manner in which I attempted to explain it; as theſe are, unluckily, ſome of the identical inſtances which the canon, if a canon it muſt be, is purpoſely made to ſupport, or, rather, by which it is to be ſupported: an additional proof that Mr. Tyrwhitt, though he might think it proper to reprobate my doctrine as " fanciful and unfounded," did not give himſelf the trouble to underſtand it. This canon, in ſhort, is nothing but a moſt plain and ſimple rule of Engliſh grammar, which has, in ſubſtance, at leaſt, been repeated over and over:—Every word, compounded upon the principles of the Engliſh or Saxon language, always preſerves its roots unchanged: a rule which, like all others, may be liable to exceptions, but I am aware of none at preſent. Thus *humbler* and *nobler*, for inſtance, are compoſed by the adjectives *humble*, *noble*, and *er*, the ſign of the comparative degree; *angry*, of the noun *anger*, and *y* the Saxon adjective termination ig. In the uſe of all theſe, as triſyllables, Shakſpeare is moſt correct; and that he is no leſs ſo in *England*, which uſed to be pronounced as three ſyllables, and is ſo ſtill, indeed, by thoſe who do not acquire the pronunciation of their mother tongue from the books of purblind pedants, who

want themſelves the inſtruction they pretend to give, will be evident from the etymology and diviſion of the word, the *criteria* or touch-ſtones of orthography. Now, let us divide *England* as we pleaſe, or as we can, we ſhall produce neither its roots nor its meaning; for what can one make of the *land* of the *Engs* or the *gland* of the *Ens?* but write it as it ought to be written, and divide it as it ought to be divided, *En-gle-land*, (indeed it will divide itſelf, for there is no other way) and you will have the ſenſe and derivation of the word, as well as the origin of the nation, at firſt ſight; from the Saxon Enzla landa, the *land* or country of the *Engles* or *Angles*: juſt as *Scotland*, *Ireland*, *Finland*, *Lapland*, which neither ignorance nor pedantry has been able to corrupt, deſign the country of the *Scot*, the Iſe, the *Fin*, and the *Lap*: and yet in ſpite of all ſenſe and reaſon, about half the words in the language are in the ſame aukward and abſurd predicament, than which nothing can be more diſtorted and unnatural; as, I am confident it muſt have appeared to Mr. Tyrwhitt, had he voluntarily turned his attention that way, or actually attempted, what he haſtily thought would be very eaſy, to ſhew that this "ſuppoſed canon was quite fanciful and unfounded;" or, in ſhort, as it will appear to any perſon, who tries to ſubject the language to the rules of ſyllabication, or in plainer Engliſh to ſpell his words; a taſk which, however uſeful, and even neceſſary, no Dictionary-maker has ever dared to attempt, or, at leaſt, found it poſſible to execute. Indeed, the ſame kind of objection which Mr. Tyrwhitt has made to *my* ſyſtem might be, and, no doubt, has, by ſuperficial readers, been frequently made to *his own*, of inſerting the final ſyllable in the genitives *Peneus's*, *Theſeus's*, *Venus's*, *ox's*, *aſs's*, *St. James's*, *Thomas's*, *Wallis's*, &c. and printing, as *he* has done, *Peneuſes*, *Theſeuſes*, *Venuſes*, *oxes*, *aſſes*, *St. Jameſes*, *Thomaſes*, *Walliſes*; an innovation neither leſs ſingular nor more juſt, than the one I am contending for, in the conjugation, or uſe in compoſition, of *reſemble*, *wreſtle*, *whiſtle*, *tickle*, &c. But, as I am conſcious that *I burn day-light*, ſo my readers are probably of opinion that *the game is not worth the candle:* I ſhall, therefore, take the hint; and, to ſhew how much or little one would have occaſion, in adopting my ſyſtem, to deviate from the orthography at preſent in uſe, I beg leave, in the few words I add, to introduce that which, as a conſiderable eaſy and laſting improvement, I wiſh to ſee eſtabliſhed. Tedious, then, as my note has become, and imperfect as I am obligeed to leave it, I flatter myſelf I have completely juſtifyed this divineeſt of authors from the ill founded charge of racking his words, as the tyrant did his captives. I hope too I have, at the ſame time, made it appear that there is ſomething radically defective and erroneous in the vulgar methods of ſpelling, or rather miſſpelling; which requires correction. A lexicographer of eminence and abilitys will have it

very much in his power to introduce a ſyſtematical reform, which, once eſtabliſhed, would remain unvaryed and invariable as long as the language endureed. This Dr. Johnſon might have had the honour of; but, learned and eloquent as he was, I muſt be permited to think that a profound knowlege of the etymology, principles, and formation of the language he undertook to explain, was not in the number of thoſe many excellencys for which he will be long and deſerveedly admireed. RITSON.

MERRY WIVES

OF

WINDSOR.*

MERRY WIVES

OF

WINDSOR.*

* MERRY WIVES OF WINDSOR.] A few of the incidents in this comedy might have been taken from ſome old tranſlation of *Il Pecorone* by Giovanni Fiorentino. I have lately met with the ſame ſtory in a very contemptible performance, intitled, *The fortunate, the deceived, and the unfortunate Lovers.* Of this book, as I am told, there are ſeveral impreſſions; but that in which I read it, was publiſhed in 1632, quarto. A ſomewhat ſimilar ſtory occurs in *Piacevoli Notti di Straparola*, Nott. 4ª. Fav. 4ª.

This comedy was firſt entered at Stationers' Hall, Jan. 18, 1601, by John Buſby. STEEVENS.

This play ſhould be read between *K. Henry IV.* and *K. Henry V.* JOHNSON.

A paſſage in the firſt ſketch of *The Merry Wives of Windſor* ſhews, I think, that it ought rather to be read between *the Firſt* and *the Second Part of King Henry IV.* in the latter of which young Henry becomes king. In the laſt act, Falſtaff ſays:

" Herne the hunter, quoth you? am I a ghoſt?
" 'Sblood, the fairies hath made a ghoſt of me.
" What, hunting at this time of night!
" I'le lay my life the mad *prince of Wales*
" Is ſtealing his father's deare."

and in this play, as it now appears, Mr. Page diſcountenances the addreſſes of Fenton to his daughter, becauſe " he keeps company with the wild *prince*, and with Poins."

The Fiſhwife's Tale of Brainford in WESTWARD FOR SMELTS, a book which Shakſpeare appears to have read, (having borrowed from it part of the fable of *Cymbeline*,) probably led him to lay the ſcene of Falſtaff's love-adventures at *Windſor.* It begins thus: " In *Windſor* not long agoe dwelt a ſumpterman, who had to wife a very faire but wanton creature, over whom, not without cauſe, he was ſomething *jealous*; yet had he never any proof of her inconſtancy."

The reader who is curious in ſuch matters, may find the ſtory of *The Lovers of Piſa*, mentioned by Dr. Farmer in the following note, at the end of this play. MALONE.

The adventures of *Falſtaff* in this play ſeem to have been taken from the ſtory of *The Lovers of Piſa*, in an old piece, called "*Tarleton's Newes out of Purgatorie.*" Mr. Capell pretended to much knowledge of this ſort; and I am ſorry that it proved to be only pretenſion.

Mr. *Warton* obſerves, in a note to the laſt *Oxford* edition, that the play was probably not written, as we now have it, before 1607, at the earlieſt. I agree with my very ingenious friend in this ſuppoſition, but yet the argument here produced for it may not be concluſive. *Slender* obſerves to maſter *Page*, that his *greyhound*

was out-run on Cotſale [*Cotſwold-Hills* in *Glouceſterſhire*]; and Mr. *Warton* thinks, that the *games*, eſtabliſhed there by Captain *Dover* in the beginning of *K. James's* reign, are alluded to.—But perhaps, though the Captain be celebrated in the *Annalia Dubrenſia* as the *founder* of them, he might be the *reviver* only, or ſome way contribute to make them more famous; for in *The Second Part of Henry IV.* 1600, Juſtice *Shallow* reckons among the *Swinge-bucklers*, "*Will Squeele*, a *Cotſole man*."

In the firſt edition of the imperfect play, *ſir Hugh Evans* is called on the title page, the *Welch Knight*; and yet there are ſome perſons who ſtill affect to believe, that all our author's plays were originally publiſhed by *himſelf*. FARMER.

Dr. Farmer's opinion is well ſupported by "An eclogue on the noble aſſemblies *revived* on Cotſwold Hills, by Mr. Robert Dover." See Randolph's Poems, printed at Oxford, 4to. 1638, p. 114. The hills of *Cotſwold*, in *Glouceſterſhire*, are mentioned in *K. Richard II.* Act II. ſc. iii. and by Drayton, in his *Polyolbion*, ſong 14. STEEVENS.

Queen Elizabeth was ſo well pleaſed with the admirable character of Falſtaff in *The Two Parts of Henry IV.* that, as Mr. Rowe informs us, ſhe commanded Shakſpeare to continue it for one play more, and to ſhew him in love. To this command we owe *The Merry Wives of Windſor*; which, Mr. Gildon ſays, [*Remarks* on Shakſpeare's plays, 8vo. 1710,] he was very well aſſured our author finiſhed in a fortnight. But this muſt be meant only of the firſt imperfect ſketch of this comedy. An old quarto edition which I have ſeen, printed in 1602, ſays, in the title-page,—*As it hath been divers times acted before her majeſty, and elſewhere.* This, which we have here, was altered and improved by the author almoſt in every ſpeech. POPE. THEOBALD.

Mr. Gildon has likewiſe told us, "that our author's houſe at Stratford bordered on the Church-yard, and that he wrote the ſcene of the Ghoſt in *Hamlet* there." But neither for this, or the aſſertion that the play before us was written in a fortnight, does he quote any authority. The latter circumſtance was firſt mentioned by Mr. Dennis. "This comedy," ſays he, in his Epiſtle Dedicatory to *The Comical Gallant*, (an alteration of the preſent play,) 1702, "was written at her [Queen Elizabeth's] command, and by her direction, and ſhe was ſo eager to ſee it acted, that ſhe commanded it to be finiſhed in *fourteen days*; and was afterwards, as tradition tells us, very well pleaſed at the repreſentation." The information, it is probable, came originally from Dryden, who from his intimacy with Sir William Davenant had an opportunity of learning many particulars concerning our author.

At what period Shakſpeare new-modelled *The Merry Wives of Windſor* is unknown. I believe it was enlarged in 1603. See ſome conjectures on the ſubject in the *Attempt to aſcertain the order of his plays*, Vol. I. MALONE.

It is not generally known, that the firſt edition of *The Merry Wives of Windſor*, in its preſent ſtate, is in the valuable folio, printed 1623, from whence the quarto of the ſame play, dated 1630, was evidently copied. The two earlier quartos, 1602, and 1619, only exhibit this comedy as it was originally written, and are ſo far curious, as they contain Shakſpeare's firſt conceptions in forming a drama, which is the moſt complete ſpecimen of his comick powers. T. WARTON.

PERSONS represented.

Sir John Falſtaff.
Fenton.
Shallow, *a country Juſtice.*
Slender, *couſin to* Shallow.
Mr. Ford, } *two gentlemen dwelling at* Windſor.
Mr. Page, }
William Page, *a boy, ſon to* Mr. Page.
Sir Hugh Evans, *a Welch parſon.*
Dr. Caius, *a French phyſician.*
Hoſt of the Garter Inn.
Bardolph, }
Piſtol, } *followers of* Falſtaff.
Nym, }
Robin, *page to* Falſtaff.
Simple, *ſervant to* Slender.
Rugby, *ſervant to* Dr. Caius.

Mrs. Ford.
Mrs. Page.
Mrs. Anne Page, *her daughter, in love with* Fenton.
Mrs. Quickly, *ſervant to* Dr. Caius.

Servants to Page, Ford, *&c.*

SCENE, Windſor; *and the parts adjacent.*

MERRY WIVES

OF

WINDSOR.

ACT I. SCENE I.

Windſor. *Before* Page's *Houſe*.

Enter Juſtice SHALLOW, SLENDER, *and Sir* HUGH EVANS.

SHAL. Sir Hugh[2], perſuade me not; I will make a Star-chamber matter of it:[3] if he were twenty

[2] *Sir Hugh,*] This is the firſt, of ſundry inſtances in our poet, where a *parſon* is called *ſir*. Upon which it may be obſerved, that anciently it was the common deſignation both of one in holy orders and a knight. Fuller, ſomewhere in his Church Hiſtory ſays, that anciently there were in England more *ſirs* than *knights*; and ſo lately as temp. W. & Mar. in a depoſition in the Exchequer in a caſe of tythes, the witneſs ſpeaking of the curate, whom he remembered, ſtyles him, *ſir Giles*. Vide Gibſon's View of the State of the Churches of Door, Home-Lacy, &c. p. 36.

SIR J. HAWKINS.

Sir is the deſignation of a Bachelor of Arts in the Univerſities of Cambridge and Dublin; but is there always annexed to the ſurname;—Sir Evans, &c. In conſequence, however, of this, all the inferior Clergy in England were diſtinguiſhed by this title affixed to their chriſtian name for many centuries. Hence our author's *Sir* Hugh in the preſent play,—*Sir* Topas in *Twelfth Night*, *Sir* Oliver in *As you like it*, &c. MALONE.

ſir John Falſtaffs, he ſhall not abuſe Robert Shallow, eſquire.

Slen. In the county of Gloſter, juſtice of peace, and *coram*.

Shal. Ay, couſin Slender, and *Cuſt-alorum*.[4]

Sir ſeems to have been a title formerly appropriated to ſuch of the inferior clergy as were only *Readers* of the ſervice, and not admitted to be preachers, and therefore were held in the loweſt eſtimation; as appears from a remarkable paſſage in Machell's Mſ. *Collections for the hiſtory of Weſtmoreland and Cumberland*, in ſix volumes, folio, preſerved in the Dean and Chapter's library at Carliſle. The reverend Thomas Machell, author of the Collections, lived temp. Car. II. Speaking of the little chapel of Martindale in the mountains of Weſtmoreland and Cumberland, the writer ſays, "There is little remarkable in or about it, but a neat chapel-yard, which by the peculiar care of the old Reader, *Sir Richard*,* is kept clean, and as neat as a bowling-green."—

"Within the limits of myne own memory all *Readers* in chapels were called *Sirs*,† and of old have been writ ſo; whence, I ſuppoſe, ſuch of the laity as received the noble order of knighthood being called *Sirs* too, for diſtinction ſake had *Knight* writ after them; which had been ſuperfluous, if the title of *Sir* had been peculiar to them. But now this *Sir Richard* is the only *Knight Templar* (if I may ſo call him) that retains the old ſtyle, which in other places is much laid aſide, and grown out of uſe." Percy.

* Richard Berket, Reader, Æt. 74. Mſ. note.

See Mr. Douce's obſervations on the title "Sir," (as given to Eccleſiaſticks) at the end of Act V.—The length of this curious Memoir obliges me to diſjoin it from the page to which it naturally belongs. Steevens.

[3] ——*a* Star-chamber *matter of it*:] Ben Jonſon intimates, that the *Star-chamber* had a right to take cognizance of ſuch matters. See *The Magnetic Lady*, Act III. ſc. iv:

"There is a court above, of the *Star-chamber*,
"To puniſh *routs* and *riots*." Steevens.

[4] —*Cuſt-alorum*.] This is, I ſuppoſe, intended for a corruption of *Cuſtos Rotulorum*. The miſtake was hardly deſigned by the

† In the margin is a Mſ. note ſeemingly in the hand-writing of Bp. Nicholſon, who gave theſe volumes to the library:

"Since I can remember there was not a *reader* in any chapel but was called *Sir*."

Slen. Ay, and *ratolorum* too; and a gentleman born, maſter parſon; who writes himſelf *armigero*;[5] in any bill, warrant, quittance, or obligation, *armigero*.

Shal. Ay, that we do;[6] and have done[7] any time theſe three hundred years.

Slen. All his ſucceſſors, gone before him, have done't; and all his anceſtors, that come after him, may: they may give the dozen white luces in their coat.

Shal. It is an old coat.

author, who, though he gives Shallow folly enough, makes him rather pedantic than illiterate. If we read:

" Shal. *Ay, couſin Slender, and* Cuſtos Rotulorum."

It follows naturally:

" Slen. *Ay, and* Ratolorum *too.*" Johnson.

I think with Dr. *Johnſon*, that this blunder could ſcarcely be intended. *Shallow*, we know, had been bred to the law at *Clement's Inn*.—But I would rather read *cuſtos* only; then *Slender* adds naturally, " Ay, and *rotulorum* too." He had heard the words *cuſtos rotulorum*, and ſuppoſes them to mean different offices. Farmer.

Perhaps Shakſpeare might have intended to ridicule the abbreviations ſometimes uſed in writs and other legal inſtruments, with which his Juſtice might have been acquainted. In the old copy the word is printed *Cuſt-alorum*, as it is now exhibited in the text. If, however, this was intended, it ſhould be *Cuſt-ulorum*; and, it muſt be owned, abbreviation by cutting off the beginning of a word is not authorized by any precedent, except what we may ſuppoſe to have exiſted in Shallow's imagination. Malone.

[5] ——*who writes himſelf* armigero;] Slender had ſeen the Juſtice's atteſtations, ſigned " —jurat' coram me, Roberto Shallow, *Armigero*;" and therefore takes the ablative for the nominative caſe of *Armiger*. Steevens.

[6] *Ay, that* we *do*;] The old copy reads—" that *I do*."
The preſent emendation was ſuggeſted to me by Dr. Farmer. Steevens.

[7] —— *and* have done—] i. e. all the Shallows *have done*. Shakſpeare has many expreſſions equally licentious. Malone.

Eva. The dozen white louſes do become an old coat well;[7] it agrees well, paſſant: it is a familiar beaſt to man, and ſignifies—love.

Shal. The luce is the freſh fiſh; the ſalt fiſh is an old coat.[8]

[7] *The dozen white* louſes *do become an* old coat *well*; &c.] So, in *The Pennileſs Parliament of thread-bare Poets*, 1608: "But amongſt all other decrees and ſtatutes by us here ſet downe, wee ordaine and commaund, that three thinges (if they be not parted) ever to continue in perpetuall amitie, that is, a *Louſe in an olde doublet*, a painted cloth in a painter's ſhop, and a foole and his bable." Steevens.

[8] *The luce is the* freſh fiſh; *the* ſalt fiſh *is an old coat.*] That is, the *freſh fiſh* is the coat of an ancient family, and the *ſalt fiſh* is the coat of a merchant grown rich by trading over the ſea. Johnson.

I am not ſatisfied with any thing that has been offered on this difficult paſſage. All that Mr. *Smith* told us was a mere *gratis dictum*. [His note, being worthleſs, is here omitted.] I cannot find that *ſalt fiſh* were ever really borne in heraldry. I fancy the latter part of the ſpeech ſhould be given to ſir *Hugh*, who is at croſs purpoſes with the *Juſtice*. *Shallow* had ſaid juſt before, the coat is an old one; and now, that it is the luce, the freſh fiſh.—No, replies the parſon, it cannot be *old* and freſh too—"the *ſalt fiſh* is an *old coat*." I give this with rather the more confidence, as a ſimilar miſtake has happened a little lower in the ſcene,—"*Slice*, I ſay!" cries out Corporal *Nym*, "*Pauca, pauca: Slice!* that's my humour." There can be no doubt, but *pauca, pauca*, ſhould be ſpoken by *Evans*:

Again, a little before this, the copies give us:

"*Slender.* You'll not confeſs, you'll not confeſs.

"*Shallow.* That he will not—'tis your fault, 'tis your fault:—'tis a good dog."

Surely it ſhould be thus:

"*Shallow.* You'll not confeſs, you'll not confeſs.

"*Slender.* That he will not.

"*Shallow.* 'Tis your fault, 'tis your fault," &c. Farmer.

This fugitive ſcrap of Latin, *pauca*, &c. is uſed in ſeveral old pieces, by characters who have no more of literature about them, than *Nym*. So *Skinke*, in *Look about you*, 1600:

"But *pauca verba, Skinke.*"

Again, in *Every man in his Humour*, where it is called the *benchers' phraſe*. Steevens.

Slen. I may quarter, coz?
Shal. You may, by marrying.

Shakſpeare ſeems to frolick here in his heraldry, with a deſign not to be eaſily underſtood. In Leland's Collectanea, Vol. I. P. II. p. 615. the arms of *Geffrey de Lucy* are "de goules *poudre* a croiſil dor a treis luz dor." Can the poet mean to quibble upon the word *poudré*, that is, *powdred*, which ſignifies *ſalted*; or ſtrewed and ſprinkled with any thing? In *Meaſure for Meaſure*, Lucio ſays—"Ever your freſh whore and your *powder'd* bawd." Tollet.

The *luce* is a *pike* or *jack*: So, in Chaucer's *Prol. of the Cant. Tales*, Mr. Tyrwhitt's edit. pp. 351, 352.

"Full many a fair partrich hadde he in mewe,
"And many a breme, and many a *luce* in ſtewe."

In Ferne's *Blazon of Gentry*, 1586, quarto, the arms of the Lucy family are repreſented as an inſtance, that "ſigns of the coat ſhould ſomething agree with the name. It is the coat of Geffray Lord Lucy. He did bear gules, three *lucies* hariant, argent."

Mr. William Oldys, (Norroy King at Arms, and well known from the ſhare he had in compiling the *Biographia Britannica*, among the collections which he left for a *Life of Shakſpeare*,) obſerves, that——"there was a very aged gentleman living in the neighbourhood of Stratford, (where he died fifty years ſince) who had not only heard, from ſeveral old people in that town, of Shakſpeare's tranſgreſſion, but could remember the firſt ſtanza of that bitter ballad, which, repeating to one of his acquaintance, he preſerved it in writing; and here it is, neither better nor worſe, but faithfully tranſcribed from the copy which his relation very courteouſly communicated to me."

"A parliement member, a juſtice of peace,
"At home a poor ſcare-crowe, at London an aſſe,
"If lowſie is Lucy, as ſome volke miſcalle it,
"Then Lucy is lowſie whatever befall it:
"He thinks himſelf greate,
"Yet an aſſe in his ſtate,
"We allowe by his ears but with aſſes to mate.
"If Lucy is lowſie, as ſome volke miſcalle it,
"Sing lowſie Lucy, whatever befall it."

"Contemptible as this performance muſt now appear, at the time when it was written it might have had ſufficient power to irritate a vain, weak, and vindictive magiſtrate; eſpecially as it was affixed to ſeveral of his park-gates, and conſequently publiſhed among his neighbours.—It may be remarked likewiſe, that the jingle on which it turns, occurs in the firſt ſcene of *The Merry Wives of Windſor.*"

Eva. It is marring indeed, if he quarter it.
Shal. Not a whit.

Eva. Yes, py'r-lady; if he has a quarter of your coat, there is but three ſkirts for yourſelf, in my ſimple conjectures: but that is all one: If ſir John Falſtaff have committed diſparagements unto you, I am of the church, and will be glad to do my benevolence, to make atonements and compromiſes between you.

Shal. The Council ſhall hear it; it is a riot.[9]

I may add, that the veracity of the late Mr. Oldys has never yet been impeached; and it is not very probable that a ballad ſhould be forged, from which an undiſcovered wag could derive no triumph over antiquarian credulity. Steevens.

The luce is the freſh fiſh; *the* ſalt fiſh *is an old coat.*] Our author here alludes to the arms of Sir Thomas Lucy, who is ſaid to have proſecuted him in the younger part of his life for a miſdemeſnor, and who is ſuppoſed to be pointed at under the character of Juſtice Shallow. The text however, by ſome careleſſneſs of the printer or tranſcriber, has been ſo corrupted, that the paſſage, as it ſtands at preſent, ſeems inexplicable. Dr. Farmer's regulation appears to me highly probable; and in further ſupport of it, it may be obſerved, that ſome other ſpeeches, beſide thoſe he has mentioned, are miſplaced in a ſubſequent part of this ſcene, as exhibited in the firſt folio. Malone.

Perhaps we have not *yet* conceived the humour of Maſter *Shallow*. *Slender* has obſerved, that the family might give a dozen *white* Luces in their coat; to which the Juſtice adds, "It is an *old one*." This produces the *Parſon's* blunder, and *Shallow's* correction. "The *Luce* is not the *Louſe* but the *Pike*, the *freſh fiſh* of that name. Indeed our *Coat* is *old*, as I ſaid, and the fiſh cannot be *freſh*; and therefore we bear the *white*, i. e. the *pickled* or *ſalt-fiſh*."

In the Northumberland Houſehold Book, we meet with "nine barrels of *white* herringe for a hole yere, 4. 10. 0:" and Mr. *Pennant* in the additions to his *London* ſays, "By the very high price of the *Pike*, it is probable that this fiſh had not yet been introduced into our ponds, but was imported as a luxury, *pickled*."

It will be ſtill clearer if we read—"*tho'* ſaltfiſh *in* an old coat."
Farmer.

[9] The Council *ſhall hear it; it is a riot.*] By *the Council* is only meant the court of ſtar-chamber, compoſed chiefly of the king's

Eva. It is not meet the Council hear a riot; there is no fear of Got in a riot: the Council, look you, ſhall deſire to hear the fear of Got, and not to hear a riot; take your vizaments in that.[2]

Shal. Ha! o' my life, if I were young again, the ſword ſhould end it.

Eva. It is petter that friends is the ſword, and end it: and there is alſo another device in my prain, which, peradventure, prings goot diſcretions with it: There is Anne Page, which is daughter to maſter George Page,[3] which is pretty virginity.

Slen. Miſtreſs Anne Page? She has brown hair, and ſpeaks ſmall like a woman.[4]

council ſitting *in Camerâ ſtellatâ*, which took cognizance of atrocious riots. In the old quarto, "the council ſhall know it," follows immediately after "I'll make a ſtar-chamber matter of it."

BLACKSTONE.

So, in Sir John Harrington's *Epigrams*, 1618:

"No marvel, men of ſuch a ſumptuous dyet
"Were brought into the *Star-chamber* for a *ryot*."

MALONE.

See Stat. 13. Henry IV. c. 7. GREY.

[2] —*your* vizaments *in that.*] *Adviſement* is now an obſolete word. I meet with it in the ancient morality of *Every Man:*

"That I may amend me with good *advyſement*."

Again:

"I ſhall ſmite without any *advyſement*."

Again:

"To go with good *advyſement* and delyberacyon."

It is often uſed by Spenſer in his *Faery Queen*. So, B. II. c. 9:

"Perhaps my ſuccour and *advizement* meete." STEEVENS.

[3] ——*which is daughter to maſter* George *Page*,] The old copy reads—*Thomas* Page. STEEVENS.

The whole ſet of editions have negligently blundered one after another in Page's Chriſtian name in this place; though Mrs. Page calls him George afterwards in at leaſt ſix ſeveral paſſages.

THEOBALD.

[4] ——*ſpeaks* ſmall *like a woman.*] This is from the folio of 1623, and is the true reading. He admires her for the ſweetneſs of her voice. But the expreſſion is highly humourous, as making her *ſpeaking* ſmall *like a woman* one of her marks of diſtinction;

Eva. It is that fery verſon for all the 'orld, as juſt as you will deſire; and ſeven hundred pounds of monies, and gold, and ſilver, is her grandfire, upon his death's-bed, (Got deliver to a joyful reſurrections!) give, when ſhe is able to overtake ſeventeen years old: it were a goot motion, if we leave our pribbles and prabbles, and deſire a marriage between maſter Abraham, and miſtreſs Anne Page.

Shal. Did her grandfire leave her ſeven hundred pound?[5]

and the ambiguity of *ſmall*, which ſignifies *little* as well as *low*, makes the expreſſion ſtill more pleaſant. Warburton.

Thus *Lear*, ſpeaking of *Cordelia*:

" —— Her *voice* was ever ſoft,
" *Gentle* and *low*:—an excellent thing in woman."

Steevens.

Dr. Warburton has found more pleaſantry here than I believe was intended. *Small* was, I think, not uſed, as he ſuppoſes, in an ambiguous ſenſe, for " *little*, as well as *low*," but ſimply for *weak*, *ſlender*, *feminine*; and the only pleaſantry of the paſſage ſeems to be, that poor Slender ſhould characteriſe his miſtreſs by a general quality belonging to her whole ſex. In *A Midſummer Night's Dream*, Quince tells Flute, who objects to playing a woman's part, " You ſhall play it in a maſk, and you may ſpeak as *ſmall* as you will." Malone.

A *ſmall* voice is a *ſoft* and *melodious* voice. Chaucer uſes the word in that ſenſe, in *The Flower and the Leaf*, Speght's edit. p. 611:

" The company anſwered all,
" With voicè ſweet entuned, and ſo *ſmall*,
" That me thought it the ſweeteſt melody."

Again, in Fairfax's *Godfrey of Bulloigne*, l. 15. ſt. 62:

" She warbled forth a treble *ſmall*,
" And with ſweet lookes, her ſweet ſongs enterlaced."

When female characters were filled by boys, to *ſpeak ſmall like a woman* muſt have been a valuable qualification. So, in Marſton's *What you will:* " I was ſolicited to graunt him leave to play the lady in comedies preſented by children; but I knew his voice was too *ſmall*, and his ſtature too low. Sing a treble, Holofernes;—a very *ſmall* ſweet voice I'le aſſure you." Holt White.

[5] Shal. *Did her grandfire leave her ſeven hundred pound?—I know the young gentlewoman*; &c.] Theſe two ſpeeches are by miſ-

Eva. Ay, and her father is make her a petter penny.

Shal. I know the young gentlewoman; ſhe has good gifts.

Eva. Seven hundred pounds, and poſſibilities, is good gifts.

Shal. Well, let us ſee honeſt maſter Page: Is Falſtaff there?

Eva. Shall I tell you a lie? I do deſpiſe a liar, as I do deſpiſe one that is falſe; or, as I deſpiſe one that is not true. The knight, ſir John, is there; and, I beſeech you, be ruled by your well-willers. I will peat the door [*knocks*] for maſter Page. What, hoa! Got pleſs your houſe here!

Enter Page.

Page. Who's there?

Eva. Here is Got's pleſſing, and your friend, and juſtice Shallow: and here young maſter Slen-

take given to Slender in the firſt folio, the only authentick copy of this play. From the foregoing words it appears that *Shallow* is the perſon here addreſſed; and on a marriage being propoſed for his kinſman, he very naturally enquires concerning the lady's fortune. Slender ſhould ſeem not to know what they are talking about; (except that he juſt hears the name of Anne Page, and breaks out into a fooliſh elogium on her;) for afterwards Shallow ſays to him,—" Coz, there is, as it were, a tender, a kind of tender, made afar off by Sir Hugh here; do you underſtand me?" to which Slender replies—" *if* it be ſo," &c. The tender, therefore, we ſee, had been made to Shallow, and not to Slender, the former of which names ſhould be prefixed to the two ſpeeches before us.

In this play, as exhibited in the firſt folio, many of the ſpeeches are given to characters to whom they do not belong. Printers, to ſave trouble, keep the names of the ſpeakers in each ſcene ready compoſed, and are very liable to miſtakes, when two names begin (as in the preſent inſtance,) with the ſame letter, and are nearly of the ſame length.—The preſent regulation was ſuggeſted by Mr. Capell. Malone.

der; that, peradventures, ſhall tell you another tale, if matters grow to your likings.

Page. I am glad to ſee your worſhips well: I thank you for my veniſon, maſter Shallow.

Shal. Maſter Page, I am glad to ſee you; Much good do it your good heart! I wiſh'd your veniſon better; it was ill kill'd:—How doth good miſtreſs Page?—and I love you [6] always with my heart, la; with my heart.

Page. Sir, I thank you.

Shal. Sir, I thank you; by yea and no, I do.

Page. I am glad to ſee you, good maſter Slender.

Slen. How does your fallow greyhound, ſir? I heard ſay, he was out-run on Cotſale.[7]

[6] —— *I* love *you* —] Thus the 4to. 1619. The folio—"I *thank* you —." Dr. Farmer prefers the firſt of theſe readings, which I have therefore placed in the text. Steevens.

[7] *How does your fallow greyhound, ſir? I heard ſay, he was out-run on* Cotſale.] He means *Cotſwold*, in *Glouceſterſhire*. In the beginning of the reign of James the Firſt, by permiſſion of the king, one Dover, a publick-ſpirited attorney of Barton on the Heath, in Warwickſhire, inſtituted on the hills of *Cotſwold* an annual celebration of games, conſiſting of rural ſports and exerciſes. Theſe he conſtantly conducted in perſon, well mounted, and accoutred in a ſuit of his majeſty's old cloaths; and they were frequented above forty years by the nobility and gentry for ſixty miles round, till the grand rebellion aboliſhed every liberal eſtabliſhment. I have ſeen a very ſcarce book, entitled, "*Annalia Dubrenſia. Upon the yearly celebration of Mr. Robert Dover's Olympick games upon Cotſwold hills*," &c. *London*, 1636, 4to. There are recommendatory verſes prefixed, written by Drayton, Jonſon, Randolph, and many others, the moſt eminent wits of the times. The games, as appears from a curious frontiſpiece, were, chiefly, wreſtling, leaping, pitching the bar, handling the pike, dancing of women, various kinds of hunting, and particularly courſing the hare with greyhounds. Hence alſo we ſee the meaning of another paſſage, where Falſtaff, or Shallow, calls a ſtout fellow a *Cotſwold-man*. But from what is here ſaid, an inference of another kind may be drawn, reſpecting the age of the play. A meager and imperfect ſketch of this comedy was printed in 1602. Afterwards Shakſpeare new-wrote it entirely. This alluſion therefore to the

Page. It could not be judg'd, ſir.

Slen. You'll not confeſs, you'll not confeſs.

Shal. That he will not;—'tis your fault, 'tis your fault:[8]—'Tis a good dog.

Page. A cur, ſir.

Shal. Sir, he's a good dog, and a fair dog; Can there be more ſaid? he is good, and fair.—Is ſir John Falſtaff here?

Page. Sir, he is within; and I would I could do a good office between you.

Eva. It is ſpoke as a chriſtians ought to ſpeak.

Shal. He hath wrong'd me, maſter Page.

Page. Sir, he doth in ſome ſort confeſs it.

Shal. If it be confeſs'd, it is not redreſs'd; is

Cotſwold games, not founded till the reign of James the Firſt, aſcertains a period of time beyond which our author muſt have made the additions to his original rough draft, or, in other words, compoſed the preſent comedy. James the Firſt came to the crown in the year 1603. And we will ſuppoſe that two or three more years at leaſt muſt have paſſed before theſe games could have been effectually eſtabliſhed. I would therefore, at the earlieſt, date this play about the year 1607. T. Warton.

The *Annalia Dubrenſia* conſiſts *entirely* of recommendatory verſes. Douce.

The Cotſwold hills in Glouceſterſhire are a large tract of downs, famous for their fine turf, and therefore excellent for courſing. I believe there is no village of that name. Blackstone.

[8] ——*'tis your fault, 'tis your fault:*] Of theſe words, which are addreſſed to Page, the ſenſe is not very clear. Perhaps Shallow means to ſay, that it is a known failing of Page's not to confeſs that his dog has been out-run. Or, the meaning may be,—*'tis your* misfortune *that he was out-run on Cotſwold; he is, however, a good dog.* So perhaps the word is uſed afterwards by Ford, ſpeaking of his jealouſy:

"'Tis my *fault*, maſter Page; I ſuffer for it." Malone.

Perhaps Shallow addreſſes theſe words to *Slender*, and means to tell *him*, "it was *his* fault to undervalue a dog whoſe inferiority in the chaſe was not aſcertained." Steevens.

not that ſo, maſter Page? He hath wrong'd me;—indeed, he hath;—at a word, he hath;—believe me;—Robert Shallow, Eſquire, ſaith, he is wrong'd.

Page. Here comes ſir John.

Enter Sir John Falstaff, Bardolph, Nym, *and* Pistol.

Fal. Now, maſter Shallow; you'll complain of me to the king?

Shal. Knight, you have beaten my men, kill'd my deer, and broke open my lodge.[9]

Fal. But not kiſs'd your keeper's daughter?

Shal. Tut, a pin! this ſhall be anſwer'd.

Fal. I will anſwer it ſtraight;—I have done all this:—That is now anſwer'd.

Shal. The Council ſhall know this.

Fal. 'Twere better for you, if it were known in counſel:[2] you'll be laugh'd at.

9 —— *and broke open my lodge.*] This probably alludes to ſome real incident, at that time well known. Johnson.

So probably Falſtaff's anſwer. Farmer.

2 *'Twere better for you, if it were known in* counſel:] The old copies read—*'Twere better for you, if 'twere known in* council. Perhaps it is an abrupt ſpeech, and muſt be read thus:—*'Twere better for you —— if 'twere known in council, you'll be laugh'd at. 'Twere better for you,* is, I believe, a menace. Johnson.

Some of the modern editors arbitrarily read—if 'twere *not* known in council:—but I believe Falſtaff quibbles between *council* and *counſel.* The latter ſignifies *ſecrecy.* So, in *Hamlet:*

"The players cannot keep *counſel,* they'll tell all."

Falſtaff's meaning ſeems to be—'twere better for you if it were known only in *ſecrecy,* i. e. among your friends. A more publick complaint would ſubject you to ridicule.

Thus, in Chaucer's *Prologue to the Squires Tale,* v. 10305, Mr. Tyrwhitt's edit:

"But wete ye what? *in conſeil* be it ſeyde,
"Me reweth ſore I am unto hire teyde."

Eva. *Pauca verba*, ſir John; good worts.

Fal. Good worts! good cabbage.[3]—Slender, I broke your head; What matter have you againſt me?

Slen. Marry, ſir, I have matter in my head againſt you; and againſt your coney-catching raſcals,[4] Bardolph, Nym, and Piſtol. They carried me to the tavern, and made me drunk, and afterwards pick'd my pocket.[5]

Again, in *Gammer Gurton's Needle*, laſt edit. p. 29:

" But firſt for you *in councel*, I have a word or twaine."

STEEVENS.

Mr. Ritſon ſuppoſes the preſent reading to be juſt, and quite in Falſtaff's inſolent ſneering manner. " It would be much better, indeed, to have it known in the council, where you would only be laughed at." REED.

The ſpelling of the old quarto (*counſel*,) as well as the general purport of the paſſage, fully confirms Mr. Steevens's interpretation. —" *Shal.* Well, the *Council* ſhall know it. *Fal.* 'Twere better for you 'twere known in *counſell*. You'll be laugh't at."

In an office-book of Sir Heneage Finch, Treaſurer of the Chambers to Queen Elizabeth, (a Mſ. in the Britiſh Muſeum,) I obſerve that whenever the Privy *Council* is mentioned, the word is always ſpelt *Counſel*; ſo that the equivoque was leſs ſtrained then than it appears now.

" Mum is *Counſell*, viz. *ſilence*," is among Howel's Proverbial Sentences. See his DICT. folio, 1660. MALONE.

3 *Good* worts! *good cabbage.*] *Worts* was the ancient name of all the cabbage kind. So, in Beaumont and Fletcher's *Valentinian:*

" Planting of *worts* and onions, any thing." STEEVENS.

4 —— *coney-catching raſcals*,] A *coney-catcher* was, in the time of Elizabeth, a common name for a cheat or ſharper. Green, one of the firſt among us who made a trade of writing pamphlets, publiſhed *A Detection of the Frauds and Tricks of Coney-catchers and Couzeners.* JOHNSON.

So, in Decker's *Satiromaſtix:*

" Thou ſhalt not *coney-catch* me for five pounds."

STEEVENS.

5 *They carried me*, &c.] Theſe words, which are neceſſary to introduce what Falſtaff ſays afterwards, [" Piſtol, did you pick maſter Slender's purſe?"] I have reſtored from the early quarto.

Bar. You Banbury cheeſe![6]

Slen. Ay, it is no matter.

Pist. How now, Mephoſtophilus?[7]

Slen. Ay, it is no matter.

Nym. Slice, I ſay! *pauca, pauca*;[8] ſlice! that's my humour.[9]

Of this circumſtance, as the play is exhibited in the folio, Sir John could have no knowledge. MALONE.

We might ſuppoſe that Falſtaff was already acquainted with this robbery, and had received his ſhare of it, as in the caſe of the handle of miſtreſs Bridget's fan, Act II. ſc. ii. His queſtion, therefore, may be ſaid to ariſe at once from conſcious guilt and pretended ignorance. I have, however, adopted Mr. Malone's reſtoration. STEEVENS.

[6] *You* Banbury *cheeſe!*] This is ſaid in alluſion to the thin carcaſe of Slender. The ſame thought occurs in *Jack Drum's Entertainment*, 1601:——"Put off your cloaths, and you are like a Banbury cheeſe,——nothing but paring." So Heywood, in his collection of epigrams:

"I never ſaw *Banbury cheeſe thick enough*,
"But I have oft ſeen Eſſex cheeſe quick enough."

STEEVENS.

[7] *How now*, Mephoſtophilus?] This is the name of a ſpirit or familiar, in the old ſtory book of *Sir John Fauſtus*, or *John Fauſt*: to whom our author afterwards alludes, Act II. ſc ii. That it was a cant phraſe of abuſe, appears from the old comedy cited above, called *A pleaſant Comedy of the Gentle Craft*, Signat. H 3. "Away you *Iſlington* whitepot; hence you hopper-arſe, you barley-pudding full of maggots, you broiled carbonado: avaunt, avaunt, *Mephoſtophilus*." In the ſame vein, *Bardolph* here alſo calls *Slender*, "You *Banbury* cheeſe." T. WARTON.

Piſtol means to call Slender a very ugly fellow. So, in *Noſce te*, (*Humors*) by Richard Turner, 1607:

"O face, no face hath our Theophilus,
"But the right forme of *Mephoſtophilus*.
"I know 'twould ſerve, and yet I am no wizard,
"To playe the Devil i'the vault without a vizard."

Again, in *The Muſes Looking Glaſs*, 1638: "We want not you to play *Mephoſtophilus*. A pretty natural vizard!" STEEVENS.

[8] *Slice, I ſay!* pauca, pauca;] Dr. Farmer (ſee a former note, p. 306, n. 8.) would transfer the Latin words to Evans. But the

Slen. Where's Simple, my man?—can you tell, couſin?

Eva. Peace: I pray you! Now let us underſtand: There is three umpires in this matter, as I underſtand: that is—maſter Page, *fidelicet*, maſter Page; and there is myſelf, *fidelicet*, myſelf; and the three party is, laſtly and finally, mine hoſt of the Garter.

Page. We three, to hear it, and end it between them.

Eva. Fery goot: I will make a prief of it in my note-book; and we will afterwards 'ork upon the cauſe, with as great diſcreetly as we can.

Fal. Piſtol,——

Pist. He hears with ears.

Eva. The tevil and his tam! what phraſe is this,[2] *He hears with ear?* Why, it is affectations.

Fal. Piſtol, did you pick maſter Slender's purſe?

Slen. Ay, by theſe gloves, did he, (or I would I might never come in mine own great chamber again elſe,) of ſeven groats in mill-ſixpences,[3] and

old copy, I think, is right. Piſtol, in *K. Henry V.* uſes the ſame language:

" —— I will hold the *quondam* Quickly
" For the only ſhe; and *pauca*, there's enough."

In the ſame ſcene Nym twice uſes the word *ſolus*. Malone.

9 —— *that's my humour.*] So, in an ancient Mſ. play, entitled *The Second Maiden's Tragedy:*

" —— I love not to diſquiet ghoſts, ſir,
" Of any people living; *that's my humour*, ſir."

See a following note, Act II. ſc. i. Steevens.

2 —*what phraſe is this*, &c.] Sir Hugh is juſtified in his cenſure of this paſſage by *Pecham*, who in his *Garden of Eloquence*, 1577, places this very mode of expreſſion under the article *Pleonaſmus*. Henderson.

3 —— *mill*-ſixpences,] It appears from a paſſage in *Sir William*

two Edward ſhovel-boards,[4] that coſt me two ſhilling and two pence a-piece of Yead Miller, by theſe gloves.

Davenant's Newes from Plimouth, that theſe *mill'd-ſixpences* were uſed by way of counters to caſt up money:

" —— A few *mill'd ſixpences*, with which
" My purſer caſts accompt." STEEVENS.

4 *Edward* ſhovel-boards,] One of theſe pieces of metal is mentioned in Middleton's comedy of *The Roaring Girl*, 1611:

" —— away ſlid I my man, like a *ſhovel-board ſhilling*," &c.
STEEVENS.

" *Edward Shovel-boards*," were the broad ſhillings of *Edw. VI.* Taylor, the water-poet, in his *Travel of Twelve-pence*, makes him complain:

" —— the unthrift every day
" With my face downwards do at *ſhoave-board* play;
" That had I had a beard, you may ſuppoſe,
" They had worne it off, as they have done my noſe."

And in a note he tells us: " Edw. ſhillings for the moſt part are uſed at *ſhoave-board*." FARMER.

In the Second Part of *K. Henry IV.* Falſtaff ſays, " Quoit him down, Bardolph, like a *ſhove-groat ſhilling*." This confirms Farmer's opinion, that pieces of coin were uſed for that purpoſe.
M. MASON.

The following extract, for the notice of which I am indebted to Dr. Farmer, will aſcertain the ſpecies of coin mentioned in the text. " I muſt here take notice before I entirely quit the ſubject of theſe laſt-mentioned ſhillings, that I have alſo ſeen ſome other pieces of good ſilver, greatly reſembling the ſame, and of the ſame date 1547, that have been ſo much thicker as to weigh about *half an ounce*, together with ſome others that have weighed an ounce." *Folkes's Table of Engliſh ſilver Coins*, p. 32. The former of theſe were probably what coſt Maſter Slender two ſhillings and two-pence a-piece. REED.

It appears, that the game of *ſhovel-board* was played with the ſhillings of *Edward VI.* in Shadwell's time; for in his *Miſer*, Act III. ſc. i. Cheatly ſays, " She perſuaded him to play with hazard at backgammon, and he has already loſt his *Edward ſhillings* that he kept for *Shovel-board*, and was pulling out broad pieces (that have not ſeen the ſun theſe many years) when I came away."

In Shadwell's *Lancaſhire Witches*, Vol. III. p. 232. the game is called *Shuffle-board*. It is ſtill played; and I lately heard a man aſk another to go into an alehouſe in the Broad Sanctuary, Weſtminſter, to play at it. DOUCE.

Fal. Is this true, Piſtol?

Eva. No; it is falſe, if it is a pick-purſe.

Pist. Ha, thou mountain-foreigner!—Sir John, and maſter mine,

I combat challenge of this latten bilbo:[5]
Word of denial in thy labras here;[6]

That Slender means the broad *ſhilling* of one of our kings, appears from comparing theſe words with the correſponding paſſage in the old quarto: "Ay by this handkerchief did he;—two faire ſhovel-board *ſhillings*, beſides ſeven groats in mill ſixpences."

How twenty *eight* pence could be loſt in mill-*ſixpences*, Slender, however, has not explained to us. Malone.

5 *I combat challenge of this* latten *bilbo:*] Piſtol, ſeeing Slender ſuch a ſlim, puny wight, would intimate, that he is as thin as a plate of that compound metal, which is called *latten:* and which was, as we are told, the old *orichalc*. Theobald.

Latten is a mixed metal, made of copper and calamine. Malone.

The ſarcaſm intended is, that Slender had neither courage nor ſtrength, as a latten ſword has neither edge nor ſubſtance. Heath.

Latten may ſignify no more than *as thin as a lath.* The word in ſome counties is ſtill pronounced as if there was no *h* in it: and Ray, in his Dictionary of North Country Words, affirms it to be ſpelt *lat* in the north of England.

Falſtaff threatens, in another play, to drive prince Henry out of his kingdom, with *a dagger of lath.* A *latten bilboe* means therefore, I believe, no more than *a blade as thin as a lath—a vice's dagger.*

Theobald, however, is right in his aſſertion that *latten* was a metal. So Turbervile, in his Book of Falconry, 1575: "—you muſt ſet her a *latten* baſon, or a veſſel of ſtone or earth." Again, in *Old Fortunatus*, 1600: "Whether it were lead or *latten* that haſp'd down thoſe winking caſements, I know not." Again, in the old metrical Romance of *Syr Bevis of Hampton*, bl. l. no date:

"Windowes of *latin* were ſet with glaſſe."

Latten is ſtill a common word for *tin* in the North. Steevens.

I believe Theobald has given the true ſenſe of *latten*, though he is wrong in ſuppoſing, that the alluſion is to Slender's *thinneſs*. It is rather to his *ſoftneſs* or *weakneſs*. Tyrwhitt.

6 *Word of denial in* thy *labras* here;] I ſuppoſe it ſhould rather be read:

Word of denial: froth and ſcum, thou lieſt.

Slen. By theſe gloves, then 'twas he.

Nym. Be avis'd, ſir, and paſs good humours: I will ſay, *marry trap*,[7] with you, if you run the nuthook's humour[8] on me; that is the very note of it.

Slen. By this hat, then he in the red face had it: for though I cannot remember what I did when you made me drunk, yet I am not altogether an aſs.

Fal. What ſay you, Scarlet and John?[9]

Bard. Why, ſir, for my part, I ſay, the gentleman had drunk himſelf out of his five ſentences.

Eva. It is his five ſenſes: fie, what the ignorance is!

" *Word of denial in* my *labras* hear;"
that is, *hear* the word of denial in my *lips*. *Thou ly'ſt*. JOHNSON.

We often talk of giving the lie in a man's *teeth*, or in his *throat*. Piſtol chooſes to throw the word of denial in the *lips* of his adverſary, and is ſuppoſed to point to them as he ſpeaks.
STEEVENS.

There are few words in the old copies more frequently miſprinted than the word *hear*. " *Thy* lips," however, is certainly right, as appears from the old quarto: " I do retort the lie even in *thy* gorge, thy gorge, thy gorge." MALONE.

7 —— *marry trap*,] When a man was caught in his own ſtratagem, I ſuppoſe the exclamation of inſult was—*marry, trap!*
JOHNSON.

8 —— nuthook's *humour*—] *Nuthook* is the reading of the folio. The quarto reads, *baſe* humour.

If you run the Nuthook's humour on me, is in plain Engliſh, *if you ſay I am a Thief*. Enough is ſaid on the ſubject of *hooking moveables out at windows*, in a note on *K. Henry IV*. STEEVENS.

9 —— *Scarlet and John?*] The names of two of Robin Hood's companions; but the humour conſiſts in the alluſion to Bardolph's *red face*; concerning which, ſee *The Second Part of Henry IV*.
WARBURTON.

Bard. And being fap,[2] ſir, was, as they ſay, caſhier'd; and ſo concluſions paſs'd the careires.[3]

Slen. Ay, you ſpake in Latin then too; but 'tis no matter: I'll ne'er be drunk whilſt I live again, but in honeſt, civil, godly company, for this trick:

[2] *And being* fap,] I know not the exact meaning of this cant word, neither have I met with it in any of our old dramatic pieces, which have often proved the beſt comments on Shakſpeare's vulgariſms.

Dr. Farmer, indeed, obſerves, that *to fib* is to *beat*; ſo that *being fap* may mean *being beaten*; and *caſhiered, turned out of company*. STEEVENS.

The word fap, is probably made from *vappa*, a drunken fellow, or a good-for-nothing fellow, whoſe virtues are all exhaled. Slender, in his anſwer, ſeems to underſtand that Bardolph had made uſe of a Latin word: "Ay, you ſpake in Latin then too;" as Piſtol had juſt before. S. W.

It is not probable that any cant term is from the Latin; nor that the word in queſtion was ſo derived, becauſe Slender *miſtook* it for Latin. The miſtake, indeed, is an argument to the contrary, as it ſhows his ignorance in that language. *Fap* however, certainly means *drunk*, as appears from the gloſſaries. DOUCE.

[3] —— *careires.*] I believe this ſtrange word is nothing but the French *cariere*; and the expreſſion means, that *the common bounds of good behaviour were overpaſſed*. JOHNSON.

—— *to paſs the cariere* was a military phraſe, or rather perhaps a term of the *manege*. I find it in one of Sir John Smythe's Diſcourſes, 1589, where, ſpeaking of horſes wounded, he ſays—— "they, after the firſt ſhrink at the entering of the bullet, doo *paſs their carriere*, as though they had verie little hurt." Again, in Harrington's tranſlation of Arioſto, book xxxviii. ſtanza 35:

"To ſtop, to ſtart, to *paſs carier*, to bound."

STEEVENS.

Bardolph means to ſay, "and ſo in the *end* he reel'd about with a circuitous motion, like a horſe, *paſſing a carier*." To *paſs a carier* was the technical term. So, in Naſhe's *Have with you to Saffron Walden*, &c. 1596: "—her hotteſt fury may be reſembled to the *paſſing* of a brave *cariere* by a Pegaſus."

We find the term again uſed in *K. Henry V.* in the ſame manner as in the paſſage before us: "—The king is a good king, but—he *paſſes* ſome humours and *cariers*." MALONE.

if I be drunk, I'll be drunk with thoſe that have the fear of God, and not with drunken knaves.

Eva. So Got 'udge me, that is a virtuous mind.

Fal. You hear all theſe matters denied, gentlemen; you hear it.

Enter Miſtreſs Anne Page *with wine; Miſtreſs* Ford *and Miſtreſs* Page *following.*

Page. Nay, daughter, carry the wine in; we'll drink within. [*Exit* Anne Page.

Slen. O heaven! this is miſtreſs Anne Page.

Page. How now, miſtreſs Ford?

Fal. Miſtreſs Ford, by my troth, you are very well met: by your leave, good miſtreſs. [*kiſſing her.*

Page. Wife, bid theſe gentlemen welcome:—— Come, we have a hot veniſon paſty to dinner; come, gentlemen, I hope we ſhall drink down all unkindneſs. [*Exeunt all but* Shal. Slender *and* Evans.

Slen. I had rather than forty ſhillings, I had my book of Songs and Sonnets here:[4]—

[4] ——*my book of* Songs and Sonnets *here:*] It cannot be ſuppoſed that poor Slender was himſelf a poet. He probably means the Poems of Lord Surrey and others, which were very popular in the age of Queen Elizabeth. They were printed in 1567, with this title: "*Songes and Sonnettes*, written by the right honourable Lord Henry Howard, late Earle of Surrey, and others."

Slender laments that he has not this faſhionable book about him, ſuppoſing it might have aſſiſted him in paying his addreſſes to Anne Page. Malone.

Under the title mentioned by Slender, Churchyard very evidently points out this book in an enumeration of his own pieces, prefixed to a collection of verſe and proſe, called *Churchyard's Challenge*, 4to. 1593: "—and many things in the *booke of ſonges and ſonets* printed then, were of my making." By *then* he means "in Queene Maries raigne;" for Surrey was firſt publiſhed in 1557.

Steevens.

Enter SIMPLE.

How now, Simple! where have you been? I muſt wait on myſelf, muſt I? You have not *The Book of Riddles*[5] about you, have you?

SIM. Book of Riddles! why, did you not lend it to Alice Shortcake upon Allhallowmas laſt, a fortnight afore Michaelmas?[6]

SHAL. Come, coz; come, coz; we ſtay for you. A word with you, coz: marry, this, coz; There is, as 'twere, a tender, a kind of tender, made afar off by ſir Hugh here;—Do you underſtand me?

SLEN. Ay, ſir, you ſhall find me reaſonable; if it be ſo, I ſhall do that that is reaſon.

SHAL. Nay, but underſtand me.

SLEN. So I do, ſir.

EVA. Give ear to his motions, maſter Slender: I will deſcription the matter to you, if you be capacity of it.

[5] —*The book of riddles*—] This appears to have been a popular book, and is enumerated with others in *The Engliſh Courtier, and Country Gentleman*, bl. l. 4to. 1586, Sign. H 4. See quotation in note to *Much ado about Nothing*, Act II. ſc. i. REED.

[6] ——*upon Allhallowmas laſt, a fortnight* afore *Michaelmas?*] Sure, Simple's a little out in his reckoning. Allhallowmas is almoſt five weeks *after* Michaelmas. But may it not be urged, it is deſigned Simple ſhould appear thus ignorant, to keep up the character? I think not. The ſimpleſt creatures (nay, even naturals) generally are very preciſe in the knowledge of feſtivals, and marking how the ſeaſons run: and therefore I have ventured to ſuſpect our poet wrote *Martlemas*, as the vulgar call it: which is near a fortnight after All-Saint's day, i. e. eleven days, both incluſive. THEOBALD.

This correction, thus ſeriouſly and wiſely enforced, is received by ſir Thomas Hanmer; but probably Shakſpeare intended to blunder. JOHNSON.

Slen. Nay, I will do as my couſin Shallow ſays: I pray you, pardon me; he's a juſtice of peace in his country, ſimple though I ſtand here.

Eva. But that is not the queſtion; the queſtion is concerning your marriage.

Shal. Ay, there's the point, ſir.

Eva. Marry, is it; the very point of it; to miſtreſs Anne Page.

Slen. Why, if it be ſo, I will marry her, upon any reaſonable demands.

Eva. But can you affection the 'oman? Let us command to know that of your mouth, or of your lips; for divers philoſophers hold, that the lips is parcel of the mouth;[7]—Therefore, preciſely, can you carry your good will to the maid?

Shal. Couſin Abraham Slender, can you love her?

Slen. I hope, ſir,—I will do, as it ſhall become one that would do reaſon.

Eva. Nay, Got's lords and his ladies, you muſt

[7] —— *the lips is* parcel *of the* mouth;] Thus the old copies. The modern editors read—"parcel of the *mind.*"

To be *parcel* of any thing, is an expreſſion that often occurs in the old plays.

So, in Decker's *Satiromaſtix:*

"And make damnation *parcel* of your oath."

Again, in *Tamburlaine*, 1590:

"To make it *parcel* of my empery."

This paſſage, however, might have been deſigned as a ridicule on another, in John Lyly's *Midas*, 1592:

"*Pet.* What lips hath ſhe?

"*Li.* Tuſh! *Lips are no part of the head*, only made for *a double-leaf door for the mouth.*" Steevens.

The word *parcel*, in this place, ſeems to be uſed in the ſame ſenſe as it was both formerly and at preſent in conveyances. "Part, *parcel*, or member of any eſtate," are formal words ſtill to be found in various deeds. Reed.

ſpeak poſſitable, if you can carry her your deſires towards her.

Shal. That you muſt: Will you, upon good dowry, marry her?

Slen. I will do a greater thing than that, upon your requeſt, couſin, in any reaſon.

Shal. Nay, conceive me, conceive me, ſweet coz; what I do, is to pleaſure you, coz: Can you love the maid?

Slen. I will marry her, ſir, at your requeſt; but if there be no great love in the beginning, yet heaven may decreaſe it upon better acquaintance, when we are married, and have more occaſion to know one another: I hope, upon familiarity will grow more contempt:[8] but if you ſay, *marry her*, I will marry her, that I am freely diſſolved, and diſſolutely.

Eva. It is a fery diſcretion anſwer; ſave, the faul' is in the 'ort diſſolutely: the 'ort is, according to our meaning, reſolutely;—his meaning is good.

Shal. Ay, I think my couſin meant well.

Slen. Ay, or elſe I would I might be hang'd, la.

[8] ——*I hope upon familiarity will grow more* contempt:] The old copy reads—*content*. Steevens.

Certainly, the editors in their ſagacity have murdered a jeſt here. It is deſigned, no doubt, that Slender ſhould ſay *decreaſe*, inſtead of *increaſe*; and *diſſolved* and *diſſolutely*, inſtead of *reſolved* and *reſolutely*: but to make him ſay, on the preſent occaſion, that upon familiarity will grow more *content*, inſtead of *contempt*, is diſarming the ſentiment of all its *ſalt* and humour, and diſappointing the audience of a reaſonable cauſe for laughter. Theobald.

Theobald's conjecture may be ſupported by the ſame intentional blunder in *Love's Labour's Loſt*:

"Sir, the *contempts* thereof are as touching me."

Steevens.

Re-enter ANNE PAGE.

SHAL. Here comes fair mistress Anne:—Would I were young, for your sake, mistress Anne!

ANNE. The dinner is on the table; my father desires your worships' company.

SHAL. I will wait on him, fair mistress Anne.

EVA. Od's plessed will! I will not be absence at the grace.

[*Exeunt* SHALLOW *and Sir* H. EVANS.

ANNE. Will't please your worship to come in, sir?

SLEN. No, I thank you, forsooth, heartily; I am very well.

ANNE. The dinner attends you, sir.

SLEN. I am not a-hungry, I thank you, forsooth:—Go, sirrah, for all you are my man, go, wait upon my cousin Shallow:[9] [*Exit* SIMPLE.] A justice of peace sometime may be beholden to his friend for a man:—I keep but three men and a boy yet,[a] till my mother be dead: But what though? yet I live like a poor gentleman born.

ANNE. I may not go in without your worship: they will not sit, till you come.

[9] Anne. *The dinner attends you, sir.*
Slen.—*Go, sirrah, for all you are my man, go, wait upon my cousin Shallow:*] This passage shews that it was formerly the custom in England, as it is now in France, for persons to be attended at dinner by their own servants, wherever they dined.
M. MASON.

[a] —*I keep but three men and a boy yet,*] As great a fool as the poet has made *Slender*, it appears, by his boasting of his wealth, his breeding and his courage, that he knew how to win a woman. This is a fine instance of Shakspeare's knowledge of nature.
WARBURTON.

Slen. I'faith, I'll eat nothing; I thank you as much as though I did.

Anne. I pray you, ſir, walk in.

Slen. I had rather walk here, I thank you: I bruis'd my ſhin the other day with playing at ſword and dagger with a maſter of fence,[3] three veneys for a diſh of ſtew'd prunes;[4] and, by my troth, I cannot abide the ſmell of hot meat ſince. Why do your dogs bark ſo? be there bears i' the town?

[3] ——*a* maſter of fence,] *Maſter of defence*, on this occaſion, does not ſimply mean a profeſſor of the art of fencing, but a perſon who had taken his *maſter's degree* in it. I learn from one of the Sloanian MSS. (now in the Britiſh Muſeum, No. 2530, xxvi. D.) which ſeems to be the fragment of a regiſter formerly belonging to ſome of our ſchools where the "Noble Science of Defence," was taught from the year 1568 to 1583, that in this art there were three degrees, viz. a *Maſter's*, a Provoſt's, and a Scholar's. For each of theſe a prize was played, as exerciſes are kept in univerſities for ſimilar purpoſes. The weapons they uſed were the axe, the pike, rapier and target, rapier and cloke, two ſwords, the two-hand ſword, the baſtard ſword, the dagger and ſtaff, the ſword and buckler, the rapier and dagger, &c. The places where they exerciſed were commonly theatres, halls, or other encloſures ſufficient to contain a number of ſpectators; as Ely-Place in Holborn, the Bell Savage on Ludgate-Hill, the Curtain in Hollywell, the Gray Friars within Newgate, Hampton Court, the Bull in Biſhopſgate-Street, the Clink, Duke's Place, Saliſbury-Court, Bridewell, the Artillery garden, &c. &c. &c. Among thoſe who diſtinguiſhed themſelves in this ſcience, I find *Tarlton* the Comedian, who "was allowed a maſter" the 23d of October, 1587 [I ſuppoſe, either as grand compounder, or by mandamus], he being "ordinary grome of her majeſties chamber," and Robert Greene, who "plaide his maiſter's prize at Leadenhall with three weapons," &c. The book from which theſe extracts are made, is a ſingular curioſity, as it contains the oaths, cuſtoms, regulations, prizes, ſummonſes, &c. of this once faſhionable ſociety. *K. Henry VIII. K. Edward VI. Philip* and *Mary*, and queen *Elizabeth*, were frequent ſpectators of their ſkill and activity. Steevens.

[4] ——*three* veneys *for a diſh*, &c.] i. e. three *venues*, French. Three different ſet-to's, *bouts*, (or *hits*, as Mr. Malone, perhaps

Anne. I think, there are, ſir; I heard them talk'd of.

Slen. I love the ſport well; but I ſhall as ſoon quarrel at it, as any man in England:—You are afraid, if you ſee the bear looſe, are you not?

Anne. Ay, indeed, ſir.

Slen. That's meat and drink to me now:[5] I have ſeen Sackerſon[6] looſe, twenty times; and

more properly, explains the word,) a technical term. So, in our author's *Love's Labour's Loſt*: "a quick *venew* of wit." Again, in Beaumont and Fletcher's *Philaſter*:—"thou wouldſt be loth to play half a dozen *venies* at Waſters with a good fellow for a broken head." Again, in *The Two Maids of More-clacke*, 1609: "This was a paſs, 'twas fencer's play, and for the after *veny*, let me uſe my ſkill." So, in *The Famous Hiſtory*, &c. *of Capt. Tho. Stukely*, 1605: "——for forfeits and *venneys* given upon a wager at the ninth button of your doublet."

Again, in the MSS. mentioned in the preceding note, "and at any prize whether it be maiſter's prize, &c. whoſoever doth play agaynſte the prizer, and doth ſtrike his blowe and cloſe with all, ſo that the prizer cannot ſtrike his blowe after agayne, ſhall wynne no game for any *veneye* ſo given, althoughe it ſhold breake the prizer's head." Steevens.

[5] *That's meat and drink to me now:*] Dekkar has this proverbial phraſe in his *Satiromaſtix*: "Yes faith, 'tis *meat and drink to me.*" Whalley.

[6] ——*Sackerſon*—] *Seckarſon* is likewiſe the name of a bear in the old comedy of *Sir Giles Gooſecap*. Steevens.

Sackerſon, or *Sacarſon*, was the name of a bear that was exhibited in our author's time at Paris-Garden in Southwark. See an old collection of *Epigrams* [by Sir John Davies] printed at Middlebourg (without date, but in or before 1598:)

"Publius, a ſtudent of the common law,
"To *Paris-garden* doth himſelf withdraw;—
"Leaving old Ployden, Dyer, and Broke, alone,
"To ſee old *Harry Hunkes* and *Sacarſon*."

Sacarſon probably had his name from his keeper. So, in the *Puritan*, a comedy, 1607: "How many dogs do you think I had upon me?——Almoſt as many as *George Stone*, the *bear*; three at once." Malone.

have taken him by the chain: but, I warrant you, the women have ſo cried and ſhriek'd at it, that it paſs'd:[7]—but women, indeed, cannot abide 'em; they are very ill-favour'd rough things.

Re-enter PAGE.

PAGE. Come, gentle maſter Slender, come; we ſtay for you.

SLEN. I'll eat nothing; I thank you, ſir.

PAGE. By cock and pye,[8] you ſhall not chooſe, ſir: come, come.

SLEN. Nay, pray you, lead the way.

PAGE. Come on, ſir.

SLEN. Miſtreſs Anne, yourſelf ſhall go firſt.

ANNE. Not I, ſir; pray you, keep on.

SLEN. Truly, I will not go firſt; truly, la: I will not do you that wrong.

ANNE, I pray you, ſir.

SLEN. I'll rather be unmannerly, than troubleſome: you do yourſelf wrong, indeed, la. [*Exeunt.*

[7] ——*that* it paſs'd:] *It paſs'd*, or *this paſſes*, was a way of ſpeaking cuſtomary heretofore, to ſignify the *exceſs*, or *extraordinary degree* of any thing. The ſentence completed would be, *This paſſes all expreſſion*, or perhaps, *This paſſes all things*. We ſtill uſe *paſſing well*, *paſſing ſtrange*. WARBURTON.

[8] *By cock and pye,*] This was a very popular adjuration, and occurs in many of our old dramatic pieces. See note on Act V. ſc. i. *K. Henry IV.* P. II. STEEVENS.

SCENE II.

The ſame.

Enter Sir HUGH EVANS *and* SIMPLE.

Eva. Go your ways, and aſk of Doctor Caius' houſe, which is the way: and there dwells one miſtreſs Quickly, which is in the manner of his nurſe, or his dry nurſe, or his cook, or his laundry, his waſher, and his wringer.

Simp. Well, ſir.

Eva. Nay, it is petter yet:——give her this letter; for it is a 'oman that altogether's acquaintance[9] with miſtreſs Anne Page; and the letter is, to deſire and require her to ſolicit your maſter's deſires to miſtreſs Anne Page: I pray you, be gone; I will make an end of my dinner; there's pippins and cheeſe to come. [*Exeunt.*

SCENE III.

A Room in the Garter Inn.

Enter FALSTAFF, Hoſt, BARDOLPH, NYM, PISTOL, *and* ROBIN.

Fal. Mine hoſt of the Garter,—

Hoſt. What ſays my bully-rook?[2] Speak ſcholarly, and wiſely.

[9] ——*that* altogether's *acquaintance*—] The old copy reads—*altogethers* acquaintance; but ſhould not this be "that *altogether's* acquaintance," i. e. that *is altogether* acquainted? The Engliſh, I apprehend, would ſtill be bad enough for Evans. TYRWHITT.

I have availed myſelf of this judicious remark. STEEVENS.

[2] ——*my* bully-rook?] The ſpelling of this word is corrupted,

Fal. Truly, mine hoſt, I muſt turn away ſome of my followers.

Host. Diſcard, bully Hercules; caſhier: let them wag; trot, trot.

Fal. I ſit at ten pounds a week.

Host. Thou 'rt an emperor, Cæſar, Keiſar,[3] and Pheezar.[4] I will entertain Bardolph; he ſhall draw, he ſhall tap: ſaid I well,[5] bully Hector?

Fal. Do ſo, good mine hoſt.

and thereby its primitive meaning is loſt. The old plays have generally *bully-rook*, which is right; and ſo it is exhibited by the folio edition of this comedy, as well as the 4to. 1619. The latter part of this compound title is taken from the *rooks* at the game of cheſs. STEEVENS.

Bully-rook ſeems to have been the reading of ſome editions: in others it is bully-*rock*. Mr. Steevens's explanation of it, as alluding to cheſs-men, is right. But Shakſpeare might poſſibly have given it bully-*rock*, as *rock* is the true name of theſe men, which is ſoftened or corrupted into *rook*. There is ſeemingly more humour in bully-*rock*. WHALLEY.

3 ——*Keiſar*,] The preface to Stowe's Chronicle obſerves, that the Germans uſe the K for C, pronouncing *Keyſar*, for *Cæſar*, their general word for an emperor. TOLLET.

4 ——*and* Pheezar.] *Pheezar* was a made word from *pheeze*. "I'll *pheeze* you," ſays Sly to the Hoſteſs, in *The Taming of the Shrew*. MALONE.

5 ——*ſaid I well*,] The learned editor of the *Canterbury Tales of Chaucer*, in 5 vols. 8vo. 1775, obſerves, that this phraſe is given to the *hoſt* in the *Pardonere's Prologue:*

"*Said I not wel?* I cannot ſpeke in terme:" v. 12246.

and adds, "it may be ſufficient with the other circumſtances of general reſemblance, to make us believe, that Shakſpeare, when he drew that character, had not forgotten his Chaucer." The ſame gentleman has ſince informed me, that the paſſage is not found in any of the ancient printed editions, but only in the MSS. STEEVENS.

I imagine this phraſe muſt have reached our author in ſome other way; for I ſuſpect he did not devote much time to the peruſal of old Mſs. MALONE.

Host. I have ſpoke; let him follow: Let me ſee thee froth, and lime:[5] I am at a word; follow.

[*Exit* Hoſt.

Fal. Bardolph, follow him; a tapſter is a good trade: An old cloak makes a new jerkin; a withered ſervingman, a freſh tapſter:[6] Go; adieu.

Bard. It is a life that I have deſired; I will thrive.

[*Exit* Bard.

Piſt. O baſe Gongarian wight![7] wilt thou the ſpigot wield?

5 ——*Let me ſee thee* froth, *and* lime:] Thus the quarto; the folio reads—" and *live*." This paſſage had paſſed through all the editions without ſuſpicion of being corrupted; but the reading of the old quartos of 1602 and 1619, *Let me ſee thee froth and lime*, I take to be the true one. The Hoſt calls for an immediate ſpecimen of Bardolph's abilities as a tapſter; and *frothing* beer and *liming* ſack were tricks practiſed in the time of Shakſpeare. The firſt was done by putting ſoap into the bottom of the tankard when they drew the beer; the other, by mixing *lime* with the ſack (i. e. ſherry) to make it ſparkle in the glaſs. *Froth* and *live* is ſenſe, but a little forced; and to make it ſo we muſt ſuppoſe the Hoſt could gueſs by his dexterity in frothing a pot to make it appear fuller than it was, how he would afterwards ſucceed in the world. Falſtaff himſelf complains of *limed* ſack. Steevens.

6 ——*a wither'd ſervingman, a freſh tapſter:*] This is not improbably a parody on the old proverb—" A broken apothecary, a new doctor." See Ray's Proverbs, 3d edit. p. 2. Steevens.

7 *O baſe* Gongarian *wight!* &c.] This is a parody on a line taken from one of the old bombaſt plays, beginning,

" O baſe *Gongarian*, wilt thou the diſtaff wield?"

I had marked the paſſage down, but forgot to note the play. The folio reads—*Hungarian*.

Hungarian is likewiſe a cant term. So, in *The Merry Devil of Edmonton*, 1608, the merry Hoſt ſays, " I have knights and colonels in my houſe, and muſt tend the *Hungarians*."

Again:

" Come ye *Hungarian* pilchers."

Again, in *Weſtward Hoe*, 1607:

" Play, you louzy *Hungarians*."

Again, in *News from Hell, brought by the Devil's carrier*, by Thomas Decker, 1606: " ——the leane-jaw'd *Hungarian* would not lay out a penny pot of ſack for himſelf." Steevens.

Nym. He was gotten in drink: Is not the humour conceited? His mind is not heroick, and there's the humour of it.[8]

Fal. I am glad, I am ſo acquit of this tinderbox; his thefts were too open: his filching was like an unſkilful finger, he kept not time.

Nym. The good humour is, to ſteal at a minute's reſt.[9]

The *Hungarians*, when infidels, over-ran Germany and France, and would have invaded England, if they could have come to it. See Stowe, in the year 930, and Holinſhed's invaſions of Ireland, p. 56. Hence their name might become a proverb of baſeneſs. Stowe's Chronicle, in the year 1492, and Leland's Collectanea, Vol. I. p. 610, ſpell it *Hongarian* (which might be miſprinted *Gongarian*;) and this is right according to their own etymology. *Hongyars*, i. e. domus ſuæ ſtrenui defenſores. Tollet.

The word is *Gongarian* in the firſt edition, and ſhould be continued, the better to fix the alluſion. Farmer.

8 ——— *humour of it.*] This ſpeech is partly taken from the corrected copy, and partly from the ſlight ſketch in 1602. I mention it, that thoſe who do not find it in either of the common old editions, may not ſuſpect it to be ſpurious. Steevens.

9 ——— *at a* minute's *reſt.*] Our author probably wrote:

" ——— at a *minim's reſt.*" Langton.

This conjecture ſeems confirmed by a paſſage in *Romeo and Juliet*: " — *reſts his minim*," &c. It may, however, mean, that, like a ſkilful harquebuzier, he takes a good aim, though he has reſted his piece for a minute only.

So, in Daniel's *Civil Wars*, &c. B. VI:

" To *ſet up's reſt* to venture now for all." Steevens.

A *minim* was anciently, as the term imports, the ſhorteſt note in muſick. Its meaſure was afterwards, as it is now, as long as while two may be moderately counted. In *Romeo and Juliet*, Act II. ſc. iv. Mercutio ſays of Tibalt, that in fighting he " reſts his *minim*, one, two, and the third in your boſom." A minute contains ſixty ſeconds, and is a long time for an action ſuppoſed to be inſtantaneous. Nym means to ſay, that the perfection of ſtealing is to do it in the ſhorteſt time poſſible. Sir J. Hawkins.

'Tis true (ſays Nym) *Bardolph did not keep time; did not ſteal at the critical and exact ſeaſon, when he would probably be leaſt obſerved. The true method is, to ſteal juſt at the inſtant when watchfulneſs is off its guard, and* repoſes but for a moment.

Pist. Convey, the wife it call:[9] Steal! foh; a fico for the phrafe![2]

Fal. Well, firs, I am almoft out at heels.

Pist. Why then, let kibes enfue.

Fal. There is no remedy; I muft coney-catch; I muft fhift.

Pist. Young ravens muft have food.[3]

Fal. Which of you know Ford of this town?

Pist. I ken the wight; he is of fubftance good.

Fal. My honeft lads, I will tell you what I am about.

Pist. Two yards, and more.

Fal. No quips now, Piftol; Indeed I am in the waift two yards about: but I am now about no waſte;[4] I am about thrift. Briefly, I do mean to

The reading propofed by Mr. Langton certainly correfponds more exactly with the preceding fpeech; but Shakfpeare fcarcely ever purfues his metaphors far. MALONE.

9 Convey, *the wife it call:*] So, in the old morality of *Hycke Scorner*, bl. l. no date:

" Syr, the horefons could not *convaye* clene;
" For an they could have carried by craft as I can," &c.

STEEVENS.

2 ——*a* fico *for the phrafe!*] i. e. a *fig* for it. Piftol ufes the fame phrafeology in *King Henry V*:

" Die and be damn'd; and *fico* for thy friendfhip."

STEEVENS.

3 *Young ravens muft have food.*] An adage. See Ray's *Proverbs*.

STEEVENS.

4 ——*about no* waſte;] I find the fame play on words in Heywood's *Epigrams*, 1562:

" Where am I leaft, hufband? quoth he, in the *waift*;
" Which cometh of this, thou art vengeance ftrait lac'd.
" Where am I biggeft, wife? in the waſte, quoth fhe,
" For all is *waſte* in you, as far as I fee."

And again, in *The Wedding*, a comedy, by Shirley, 1629:

" He's a great man indeed;
" Something given to the *waft*, for he lives within *no reafonable compafs*." STEEVENS.

make love to Ford's wife; I ſpy entertainment in her; ſhe diſcourſes, ſhe carves,[5] ſhe gives the leer of invitation: I can conſtrue the action of her familiar ſtyle; and the hardeſt voice of her behaviour, to be Engliſh'd rightly, is, *I am ſir John Falſtaff's.*

Pist. He hath ſtudy'd her well, and tranſlated her well;[6] out of honeſty into Engliſh.

Nym. The anchor is deep:[7] Will that humour paſs?

[5] ——*ſhe* carves,] It ſhould be remembered, that anciently the young of both ſexes were inſtructed in *carving*, as a neceſſary accompliſhment. In 1508, Wynkyn de Worde publiſhed "A Boke of *Kerving*." So, in *Love's Labour's Loſt*, Biron ſays of *Boyet*, the French courtier: "—He can *carve* too, and liſp." Steevens.

[6] ——*ſtudy'd her* well, *and* tranſlated *her* well;] Thus the firſt quarto. The folio, 1623, reads—"ſtudied her *will*, and tranſlated her *will*." Mr. Malone obſerves, that there is a ſimilar corruption in the folio copy of *King Lear*. In the quarto, 1608, ſignat. B, we find—"ſince what I *well* intend;" inſtead of which the folio exhibits—"ſince what I *will* intend," &c.

Tranſlation is not uſed in its common acceptation, but means to *explain*, as one language is explained by another. So, in *Hamlet*:

"——theſe profound heaves
"You muſt *tranſlate*; 'tis fit we underſtand them."

Again, in *Troilus and Creſſida*:

"Did in great Ilion thus *tranſlate* him to me."

Steevens.

[7] *The* anchor *is deep*:] I ſee not what relation *the anchor* has to *tranſlation*. Perhaps we may read—*the* author *is deep*; or perhaps the line is out of its place, and ſhould be inſerted lower, after Falſtaff has ſaid,

"Sail like my pinnace to thoſe golden ſhores."

It may be obſerved, that in the hands of that time *anchor* and *author* could hardly be diſtinguiſhed. Johnson.

"The anchor is deep," may mean—*his hopes are well founded*. So, in *The Knight of the Burning Peſtle*, by Beaumont and Fletcher:

"——Now my lateſt *hope*,
"Forſake me not, but fling thy *anchor* out,
"And let it hold!"

Again, as Mr. M. Maſon obſerves, in Fletcher's *Woman-Hater*:

"Farewell, my hopes; my *anchor* now is broken."

In the year 1558 a ballad, intitled "Hold the *ancer* faſt," is entered on the books of the Stationers' Company. Steevens.

Fal. Now, the report goes, ſhe has all the rule of her huſband's purſe; ſhe hath legions of angels.[7]

Pist. As many devils entertain;[8] and, *To her, boy*, ſay I.

Nym. The humour riſes; it is good: humour me the angels.

Fal. I have writ me here a letter to her: and here another to Page's wife; who even now gave me good eyes too, examin'd my parts with moſt judicious eyliads:[9] ſometimes the beam of her view gilded my foot, ſometimes my portly belly.[2]

Dr. *Johnſon* very acutely propoſes "the *author* is deep." He reads with the firſt copy, "he hath ſtudied her *well*."—And from this equivocal word, *Nym* catches the idea of *deepneſs*. But it is almoſt impoſſible to aſcertain the diction of this whimſical character: and I meet with a phraſe in *Fenner's Comptor's Commonwealth*, 1617, which may perhaps ſupport the old reading: "Maſter *Decker's Bellman of London*, hath ſet forth the vices of the time ſo lively, that it is impoſſible the *anchor* of any other man's braine could ſound the ſea of a more deepe and dreadful miſcheefe."

FARMER.

Nym, I believe, only means to ſay, the ſcheme for debauching Ford's wife is deep;—well laid. MALONE.

[7] —— ſhe *hath* legions *of angels*.] Thus the old quarto. The folio reads—"*he* hath a *legend* of angels." STEEVENS.

[8] *As many devils* entertain;] i. e. do you retain in your *ſervice* as many devils as ſhe has angels. So, in *The Two Gentlemen of Verona*:

"Sweet lady, *entertain* him for your *ſervant*."

This is the reading of the folio. MALONE.

The old quarto reads:

"As many devils *attend her!*" &c. STEEVENS.

[9] —— *eyliads*:] This word is differently ſpelt in all the copies. It occurs again, in *King Lear*, Act IV. ſc. v:

"She gave ſtrange *æiliads*, and moſt ſpeaking looks,
"To noble Edmund."

I ſuppoſe we ſhould write *oëillades*, French. STEEVENS.

[2] —— *ſometimes* the beam of her view gilded *my foot, ſometimes my portly belly*.] So, in our author's 20th Sonnet:

"*An eye* more bright than their's, leſs falſe in rolling,
"*Gilding* the object whereupon it gazeth." MALONE.

Pist. Then did the ſun on dung-hill ſhine.[3]

Nym. I thank thee for that humour.[4]

Fal. O, ſhe did ſo courſe o'er my exteriors with ſuch a greedy intention,[5] that the appetite of her eye did ſeem to ſcorch me up like a burning-glaſs! Here's another letter to her: ſhe bears the purſe too; ſhe is a region in Guiana, all gold and bounty.[6] I will be cheater to them both, and they ſhall be exchequers to me;[7] they ſhall be my Eaſt and Weſt Indies, and I will trade to them both. Go,

[3] *Then did the ſun on dung-hill ſhine.*] So, in Lyly's *Euphues*, 1581: "The ſun ſhineth upon the dunghill." Holt White.

[4] ——*that* humour.] What diſtinguiſhes the language of Nym from that of the other attendants on Falſtaff, is the conſtant repetition of this phraſe. In the time of Shakſpeare ſuch an affectation ſeems to have been ſufficient to mark a character. In *Sir Giles Gooſecap*, a play of which I have no earlier edition than that of 1606, the ſame peculiarity is mentioned in the hero of the piece: "—his only reaſon for every thing is, that *we are all mortal*; then hath he another pretty phraſe too, and that is, he will *tickle the vanity* of every thing." Steevens.

[5] ——*intention*,] i. e. eagerneſs of deſire. Steevens.

[6] ——*ſhe is a region in Guiana, all gold and bounty.*] If the tradition be true (as I doubt not but it is) of this play being wrote at queen Elizabeth's command, this paſſage, perhaps, may furniſh a probable conjecture that it could not appear till after the year 1598. The mention of Guiana, then ſo lately diſcovered to the Engliſh, was a very happy compliment to ſir Walter Raleigh, who did not begin his expedition for South America till 1595, and returned from it in 1596, with an advantageous account of the great wealth of Guiana. Such an addreſs of the poet was likely, I imagine, to have a proper impreſſion on the people, when the intelligence of ſuch a golden country was freſh in their minds, and gave them expectations of immenſe gain. Theobald.

[7] *I will be* cheater *to them both, and they ſhall be* exchequers *to me*;] The ſame joke is intended here, as in *The Second Part of Henry the Fourth*, Act II:

"—I will bar no honeſt man my houſe, nor no *cheater*."—

By which is meant *Eſcheatour*, an officer in the Exchequer, in no good repute with the common people. Warburton.

bear thou this letter to miſtreſs Page; and thou this to miſtreſs Ford: we will thrive, lads, we will thrive.

Pist. Shall I ſir Pandarus of Troy become,
And by my ſide wear ſteel? then, Lucifer take all!

Nym. I will run no baſe humour: here, take the humour letter; I will keep the 'haviour of reputation.

Fal. Hold, ſirrah, [*to* Rob.] bear you theſe letters tightly;[8]
Sail like my pinnace[9] to theſe golden ſhores.—
Rogues, hence, avaunt! vaniſh like hail-ſtones, go;
Trudge, plod, away, o'the hoof; ſeek ſhelter, pack!

8 —— *bear you theſe letters* tightly;] i. e. cleverly, adroitly. So, in *Antony and Cleopatra*, Antony, putting on his armour, ſays,

" My queen's a ſquire
" More *tight* at this, than thou." Malone.

No phraſe is ſo common in the eaſtern counties of this kingdom, and particularly in Suffolk, as *good tightly*, for *briſkly and effectually*. Henley.

9 —— *my* pinnace—] A pinnace ſeems anciently to have ſignified a ſmall veſſel, or ſloop, attending on a larger. So, in Rowley's *When you ſee me you know me*, 1613:

" —— was lately ſent
" With threeſcore ſail of ſhips and *pinnaces*."

Again, in *Muleaſſes the Turk*, 1610:

" Our life is but a ſailing to our death
" Through the world's ocean: it makes no matter then,
" Whether we put into the world's vaſt ſea
" Shipp'd in a *pinnace*, or an argoſy."

At preſent it ſignifies only a man of war's boat.

A paſſage ſimilar to this of Shakſpeare occurs in *The Humourous Lieutenant*, by Beaumont and Fletcher:

" —— this ſmall *pinnace*
" *Shall ſail for gold*." Steevens.

A *pinnace* is a ſmall veſſel with a ſquare ſtern, having ſails and oars, and carrying three maſts; chiefly uſed (ſays Rolt, in his *Dictionary of Commerce*,) as a *ſcout* for intelligence, and for landing of men. Malone.

Falſtaff will learn the humour of this age,[2]
French thrift, you rogues; myſelf, and ſkirted page.
[*Exeunt* FALSTAFF *and* ROBIN.

Pist. Let vultures gripe thy guts![3] for gourd,
and fullam holds,
And high and low beguile the rich and poor:[4]

[2] ——*the* humour *of* this *age*,] Thus the 4to, 1619: The folio reads—the *honor* of *the* age. STEEVENS.

[3] *Let vultures* gripe *thy guts!*] This hemiſtitch is a burleſque on a paſſage in *Tamburlaine*, or *The Scythian Shepherd*, of which play a more particular account is given in one of the notes to *Henry IV.* P. II. Act II. ſc. iv. STEEVENS.

I ſuppoſe the following is the paſſage intended to be ridiculed:

" —— and now doth ghaſtly death
" With greedy talents [talons] *gripe* my bleeding heart,
" And like a harper [harpy] tyers on my life."

Again, ibid:

" *Griping* our *bowels* with retorted thoughts." MALONE.

[4] ——*for* gourd, *and* fullam *holds*,
And high *and* low *beguile the rich and poor:*] *Fullam* is a cant term for falſe dice, *high* and *low*. Torriano, in his Italian Dictionary, interprets *Piſe* by *falſe dice, high and low men, high fullams and low fullams*. Jonſon, in his *Every Man out of his Humour*, quibbles upon this cant term: " *Who, he ſerve? He keeps* high men and low men, *he has a fair living at* Fullam."—As for *gourd*, or rather *gord*, it was another inſtrument of gaming, as appears from Beaumont and Fletcher's *Scornful Lady*: " —*And thy dry bones can reach at nothing now, but* GORDS *or* nine-pins." WARBURTON.

In *The London Prodigal* I find the following enumeration of falſe dice.—" I bequeath two bale of falſe dice, videlicet, *high men* and *low men*, *fulloms*, ſtop cater-traies, and other bones of function."

Green, in his *Art of Juggling*, &c. 1612, ſays, " What ſhould I ſay more of falſe dice, of *fulloms*, *high* men, *lowe* men, *gourds*, and brizled dice, graviers, demies, and contraries?"

Again, in *The Bell-man of London*, by Decker, 5th edit. 1640; among the falſe dice are enumerated, " a bale of *fullams*."—" A bale of *gordes*, with as many *high-men* as *low-men* for paſſage."
STEEVENS.

Gourds were probably dice in which a ſecret cavity had been

Teſter I'll have in pouch, when thou ſhalt lack,
Baſe Phrygian Turk!

Nym. I have operations in my head,[5] which be humours of revenge.

Pist. Wilt thou revenge?

Nym. By welkin, and her ſtar!

Pist. With wit, or ſteel?

Nym. With both the humours, I:
I will diſcuſs the humour of this love to Page.[6]

Pist. And I to Ford ſhall eke unfold,
How Falſtaff, varlet vile,
His dove will prove, his gold will hold,
And his ſoft couch defile.

made; *fullams*, thoſe which had been loaded with a ſmall bit of lead. *High men* and *low men*, which were likewiſe cant terms, explain themſelves. *High* numbers on the dice, at hazard, are from five to twelve, incluſive; *low*, from aces to four. MALONE.

High and low men were falſe dice, which, being chiefly made at *Fulham*, were thence called "high and low *Fulhams*." The high *Fulhams* were the numbers, 4, 5, and 6. See the manner in which theſe dice were made, in *The Complete Gameſter*, p. 12. edit. 1676, 12mo. DOUCE.

[5] ——*in my head,*] Theſe words which are omitted in the folio, were recovered by Mr. Pope from the early quarto. MALONE.

[6] *I will diſcuſs the humour of this love to* Page.] The folio reads: "—to *Ford*;" but the very reverſe of this happens. See Act II. where *Nym* makes the diſcovery to *Page*, and not to *Ford*, as here promiſed; and *Piſtol*, on the other hand, to *Ford*, and not to *Page*. Shakſpeare is frequently guilty of theſe little forgetfulneſſes. STEEVENS.

The folio reads—to *Ford*; and in the next line—and I to *Page*, &c. But the reverſe of this (as Mr. Steevens has obſerved) happens in Act II. where Nym makes the diſcovery to Page, and Piſtol to Ford. I have therefore corrected the text from the old quarto, where Nym declares he will make the diſcovery to Page; and Piſtol ſays, "And I to *Ford* will likewiſe tell—." MALONE.

Nym. My humour ſhall not cool: I will incenſe Page[7] to deal with poiſon; I will poſſeſs him with yellowneſs,[8] for the revolt of mien[9] is dangerous: that is my true humour.

Pist. Thou art the Mars of malcontents: I ſecond thee; troop on. [*Exeunt.*

[7] *I will* incenſe Page, &c.] So, in *K. Henry VIII:*

" ——— I have
" *Incens'd* the lords of the council, that he is
" A moſt arch heretic—."

In both paſſages, to *incenſe* has the ſame meaning as to *inſtigate.* STEEVENS.

[8] ——yellowneſs,] *Yellowneſs* is jealouſy. JOHNSON.

So, in *Law Tricks*, &c. 1608:

" If you have me, you muſt not put on *yellows.*"

Again, in *The Arraignment of Paris*, 1584:

" —— Flora well, perdie,
" Did paint her *yellow* for her *jealouſy.*" STEEVENS.

[9] ——*the revolt of* mien—] *The revolt of mine* is the old reading. *Revolt of mien*, is *change of countenance*, one of the effects he has juſt been aſcribing to jealouſy. STEEVENS.

This, Mr. Steevens truly obſerves to be the old reading, and it is authority enough for *the revolt of mien* in modern orthography. " Know you that fellow that walketh there? ſays Eliot, 1593—he is an alchymiſt by his *mine*, and hath multiplied all to moonſhine." FARMER.

Nym means, I think, to ſay, *that* kind of *change in the complexion*, which is cauſed by jealouſy, *renders the perſon poſſeſſed by ſuch a paſſion dangerous*; conſequently Ford will be likely to revenge himſelf on Falſtaff, and I ſhall be gratified. I believe our author wrote—*that* revolt, &c. though I have not diſturbed the text. ye and yt in the Mſs. of his time were eaſily confounded. MALONE.

SCENE IV.

A Room in Dr. Caius's *Houſe.*

Enter Mrs. QUICKLY, SIMPLE, *and* RUGBY.[2]

Quick. What; John Rugby!—I pray thee, go to the caſement, and ſee if you can ſee my maſter, maſter Doctor Caius, coming: if he do, i'faith, and find any body in the houſe, here will be an old abuſing of God's patience, and the king's Engliſh.

Rug. I'll go watch. [*Exit* RUGBY.

Quick. Go; and we'll have a poſſet for't ſoon at night, in faith, at the latter end of a ſea-coal fire.[3] An honeſt, willing, kind fellow, as ever ſervant ſhall come in houſe withal; and, I warrant you, no tell-tale, nor no breed-bate:[4] his worſt fault is, that he is given to prayer; he is ſomething peeviſh that way:[5] but nobody but has his fault;

[2] —— *Rugby.*] This domeſtic of Dr. Caius received his name from a town in Warwickſhire. STEEVENS.

[3] —— *at the latter end,* &c.] That is, when my maſter is in bed. JOHNSON.

[4] —— *no breed*-bate:] *Bate* is an obſolete word, ſignifying ſtrife, contention. So, in the Counteſs of Pembroke's *Antonius*, 1595:

" Shall ever civil *bate*
" Gnaw and devour our ſtate?"

Again, in *Acolaſtus*, a comedy, 1540:

" We ſhall not fall at *bate*, or ſtryve for this matter."

Stanyhurſt, in his tranſlation of Virgil, 1582, calls Erinnys a *make-bate*. STEEVENS.

[5] — *he is ſomething* peeviſh *that way:*] *Peeviſh* is fooliſh. So, in *Cymbeline*, Act II: " —he's ſtrange and *peeviſh*." STEEVENS.

I believe, this is one of dame Quickly's blunders, and that ſhe means *preciſe*. MALONE.

—but let that paſs. Peter Simple, you ſay your name is?

Sim. Ay, for fault of a better.

Quick. And maſter Slender's your maſter?

Sim. Ay, forſooth.

Quick. Does he not wear a great round beard,[6] like a glover's paring-knife?

Sim. No, forſooth: he hath but a little wee face,[7] with a little yellow beard; a Cain-colour'd beard.[8]

[6] — *a great round beard*, &c.] See a note on *K. Henry V.* Act III. ſc. vi: "And what a beard of the general's cut," &c. Malone.

[7] —— *a little* wee *face*,] *Wee*, in the northern dialect, ſignifies very little. Thus, in the Scottiſh proverb that apologizes for a little woman's marriage with a big man: "—A *wee* mouſe will creep under a mickle cornſtack." Collins.

So, in Heywood's *Fair Maid of the Weſt*, a comedy, 1631: "He was nothing ſo tall as I; but a little *wee* man, and ſomewhat hutch-back'd."

Again, in *The Wiſdom of Doctor Dodypoll*, 1600:

"Some two miles, and a *wee* bit, ſir."

Wee is derived from *weenig*, Dutch. On the authority of the 4to, 1619, we might be led to read *whey*-face: "—Somewhat of a weakly man, and has as it were a *whey*-coloured beard." *Macbeth* calls one of the meſſengers *Whey*-face. Steevens.

Little wee is certainly the right reading; it implies ſomething extremely diminutive, and is a very common vulgar idiom in the North. *Wee* alone, has only the ſignification of *little*. Thus *Cleveland*:

"A Yorkſhire *wee bit*, longer than a mile."

The proverb is a mile and a *wee bit*; i. e. about a league and a half. Ritson.

[8] —— *a* Cain-*colour'd beard.*] Cain and Judas, in the tapeſtries and pictures of old, were repreſented with *yellow* beards. Theobald.

Theobald's conjecture may be countenanced by a parallel expreſſion in an old play called *Blurt Maſter Conſtable*, or, *The Spaniard's Night-Walk*, 1602:

"——— over all,
"A goodly, long, thick, *Abraham-colour'd* beard."

Quick. A ſoftly-ſprighted man, is he not?

Sim. Ay, forſooth: but he is as tall a man of his hands,[8] as any is between this and his head; he hath fought with a warrener.

Again, in *Soliman and Perſeda*, 1599, Baſiliſco ſays:

" ——where is the eldeſt ſon of Priam,
" That *Abraham-colour'd* Trojan?"——

I am not however, certain, but that *Abraham* may be a corruption of *auburn*.

Again, in *The Spaniſh Tragedy*, 1603:

" And let their beards be of *Judas* his own *colour*."

Again, in *A Chriſtian turn'd Turk*, 1612:

" That's he in the *Judas* beard."——

Again, in *The Inſatiate Counteſs*, 1613:

" I ever thought by his *red beard* he would prove a *Judas*."

In an age, when but a ſmall part of the nation could read, ideas were frequently borrowed from repreſentations in painting or tapeſtry. A *cane*-colour'd beard however, [the reading of the quarto,] might ſignify a beard of the colour of *cane*, i. e. a ſickly yellow; for *ſtraw*-coloured beards are mentioned in *A Midſummer Night's Dream*. Steevens.

The words of the quarto,—a *whey*-colour'd beard, ſtrongly favour this reading; for *whey* and *cane* are nearly of the ſame colour. Malone.

The new edition of Leland's *Collectanea*, Vol. V. p. 295, aſſerts, that painters conſtantly repreſented *Judas* the traytor with a *red head*. Dr. Plot's *Oxfordſhire*, p. 153, ſays the ſame. This conceit is thought to have ariſen in England, from our ancient grudge to the *red-haired* Danes. Tollet.

See my quotation in *King Henry VIII.* Act V. ſc. ii. Steevens.

[8] ——*as* tall *a man of his hands*,] Perhaps this is an alluſion to the jockey meaſure, *ſo many hands high*, uſed by grooms when ſpeaking of horſes. *Tall*, in our author's time, ſignified not only height of ſtature, but ſtoutneſs of body. The ambiguity of the phraſe ſeems intended. Percy.

Whatever be the origin of this phraſe, it is very ancient, being uſed by Gower:

" A worthie knight was *of his honde*,
" There was none ſuche in all the londe."

De Confeſſione Amantis, lib. v. fol. 118. b.
Steevens.

Quick. How ſay you?—O, I ſhould remember him; Does he not hold up his head, as it were? and ſtrut in his gait?

Sim. Yes, indeed, does he.

Quick. Well, heaven ſend Anne Page no worſe fortune! Tell maſter parſon Evans, I will do what I can for your maſter: Anne is a good girl, and I wiſh—

Re-enter Rugby.

Rug. Out, alas! here comes my maſter.

Quick. We ſhall all be ſhent:[9] Run in here, good young man; go into this cloſet. [*Shuts* Simple *in the cloſet.*] He will not ſtay long.—What, John Rugby! John, what, John, I ſay!—Go, John, go enquire for my maſter; I doubt, he be not well, that he comes not home:—*and down, down, adown-a,*[2] &c. [*ſings.*

The *tall man* of the old dramatick writers, was a man of a bold, intrepid diſpoſition, and inclined to quarrel; ſuch as is deſcribed by Steevens in the ſecond ſcene of the third act of this play.

M. Mason.

"A tall man of his hands" ſometimes meant quick-handed, active; and as Simple is here commending his maſter for his gymnaſtick abilities, perhaps the phraſe is here uſed in that ſenſe. See Florio's Italian Dictionary, 1598, in v. "*Maneſco.* Nimble or quick-handed; a tall man of his hands." Malone.

9 *We ſhall all be* ſhent:] i. e. Scolded, roughly treated. So, in the old *Interlude of Nature*, bl. l. no date:

"——I can tell thee one thyng,
"In fayth you wyll be *ſhent.*" Steevens.

2 ——*and down, down, adown-a,* &c.] To deceive her maſter, ſhe ſings as if at her work. Sir J. Hawkins.

This appears to have been the burden of ſome ſong then well known. In *Every Woman in her Humour*, 1609, ſign. E 1. one of the characters ſays, "Hey good boies! i'faith now a three man's

Enter Doctor CAIUS.[3]

CAIUS. Vat is you ſing? I do not like deſe toys; Pray you, go and vetch me in my cloſet *un boitier verd*;[4] a box, a green-a box; Do intend vat I ſpeak? a green-a box.

QUICK. Ay, forſooth, I'll fetch it you. I am glad he went not in himſelf: if he had found the young man, he would have been horn-mad.

[*Aſide.*

CAIUS. *Fe, fe fe, fe! ma foi, il fait fort chaud. Je m'en vais à la Cour,—la grande affaire.*

ſong, *or the old downe adowne:* [well things muſt be as they may; fil's the other quart: muſkadine with an egge is fine, there's a time for all things, bonos nochios." REED.

[3] *Enter Doctor* Caius.] It has been thought ſtrange, that our author ſhould take the name of *Caius* [an eminent phyſician who flouriſhed in the reign of Elizabeth, and founder of Caius College in our univerſity] for his Frenchman in this comedy; but Shakſpeare was little acquainted with literary hiſtory; and without doubt, from this unuſual name, ſuppoſed him to have been a foreign quack. Add to this, that the doctor was handed down as a kind of Roſicrucian: Mr. Ames had in MS. one of the "*Secret Writings of Dr. Caius.*" FARMER.

This character of *Dr. Caius* might have been drawn from the life; as in *Jacke of Dover's Queſt of Enquirie*, 1604, (perhaps a republication,) a ſtory called *The Foole of Winſor* begins thus: "Upon a time there was in *Winſor* a certain ſimple *outlandiſhe doctor of phiſicke* belonging to the deane," &c. STEEVENS.

[4] ——*un* boitier *verd*;] *Boitier* in French ſignifies a caſe of ſurgeon's inſtruments. GREY.

I believe it rather means a *box of ſalve*, or caſe to hold *ſimples*, for which Caius profeſſes to ſeek. The ſame word, ſomewhat curtailed, is uſed by Chaucer, in *The Pardoneres Prologue*, v. 12241:

"And every *boiſt* ful of thy letuarie."

Again, in *The Skynners' Play*, in the Cheſter Collection of Myſteries, MS. Harl. p. 149: Mary Magdalen ſays:

"To balme his bodye that is ſo brighte,
"*Boyſte* here have I brought." STEEVENS.

Quick. Is it this, ſir?

Caius. *Ouy*; *mette le au mon* pocket; *Depeche*, quickly:—Vere is dat knave Rugby?

Quick. What, John Rugby! John!

Rug. Here, ſir.

Caius. You are John Rugby, and you are Jack Rugby: Come, take-a your rapier, and come after my heel to de court.

Rug. 'Tis ready, ſir, here in the porch.

Caius. By my trot, I tarry too long:—Od's me! *Qu'ay j'oublié?* dere is ſome ſimples in my cloſet, dat I vill not for the varld I ſhall leave behind.

Quick. Ah me! he'll find the young man there, and be mad.

Caius. *O diable, diable!* vat is in my cloſet?—Villainy! *larron!* [*Pulling* Simple *out.*] Rugby, my rapier.

Quick. Good maſter, be content.

Caius. Verefore ſhall I be content-a?

Quick. The young man is an honeſt man.

Caius. Vat ſhall de honeſt man do in my cloſet? dere is no honeſt man dat ſhall come in my cloſet.

Quick. I beſeech you, be not ſo flegmatick; hear the truth of it: He came of an errand to me from parſon Hugh.

Caius. Vell.

Sim. Ay, forſooth, to deſire her to——

Quick. Peace, I pray you.

Caius. Peace-a your tongue:—Speak-a your tale.

Sim. To deſire this honeſt gentlewoman, your maid, to ſpeak a good word to miſtreſs Anne Page for my maſter, in the way of marriage.

Quick. This is all, indeed, la; but I'll ne'er put my finger in the fire, and need not.

Caius. Sir Hugh ſend-a you?—Rugby, *baillez* me ſome paper: Tarry you a little-a while. [*writes.*

Quick. I am glad he is ſo quiet: if he had been thoroughly moved, you ſhould have heard him ſo loud, and ſo melancholy;—But notwithſtanding, man, I'll do your maſter what good I can: and the very yea and the no is, the French Doctor, my maſter,—I may call him my maſter, look you, for I keep his houſe; and I waſh, wring, brew, bake, ſcour, dreſs meat and drink,[5] make the beds, and do all myſelf;—

Sim. 'Tis a great charge, to come under one body's hand.

Quick. Are you avis'd o'that? you ſhall find it a great charge: and to be up early, and down late;—but notwithſtanding, (to tell you in your ear; I would have no words of it;) my maſter himſelf is in love with miſtreſs Anne Page: but notwithſtanding that,—I know Anne's mind,—that's neither here nor there.

Caius. You jack'nape; give-a dis letter to Sir Hugh; by gar, it is a ſhallenge: I vill cut his troat in de park; and I vill teach a ſcurvy jack-a-nape prieſt to meddle or make:—you may be gone; it is not good you tarry here:—by gar, I vill cut all his two ſtones; by gar, he ſhall not have a ſtone to trow at his dog. [*Exit* Simple.

Quick. Alas, he ſpeaks but for his friend.

[5] —— *dreſs meat and* drink,] Dr. Warburton thought the word *drink* ought to be expunged; but by *drink* Dame Quickly might have intended potage and ſoup, of which her maſter may be ſuppoſed to have been as fond as the reſt of his countrymen. Malone.

Caius. It is no matter-a for dat:—do not you tell-a me dat I ſhall have Anne Page for myſelf? —by gar, I vill kill de Jack prieſt;[6] and I have appointed mine hoſt of *de Jarterre* to meaſure our weapon:—by gar, I vill myſelf have Anne Page.

Quick. Sir, the maid loves you, and all ſhall be well: we muſt give folks leave to prate: What, the good-jer![7]

Caius. Rugby, come to the court vit me;—By gar, if I have not Anne Page, I ſhall turn your head out of my door:—Follow my heels, Rugby.

[*Exeunt* Caius *and* Rugby.

Quick. You ſhall have An fools-head[8] of your own. No, I know Anne's mind for that: never a woman in Windſor knows more of Anne's mind than I do; nor can do more than I do with her, I thank heaven.

Fent. [*Within.*] Who's within there, ho?

Quick. Who's there, I trow? Come near the houſe, I pray you.

6 —— *de* Jack *prieſt*;] *Jack* in our author's time was a term of contempt: So, ſaucy *Jack*, &c. See *K. Henry IV.* P. I. Act III. ſc. iii: "The prince is a *Jack*, a ſneak-cup;" and *Much ado about Nothing*, Act I. ſc. i: "—do you play the flouting *Jack?*"

Malone.

7 *What the* good-jer!] She means to ſay—"the *goujere*, i. e. *morbus Gallicus*. So, in *K. Lear:*

"The *goujeres* ſhall devour them."

See Hanmer's note, *King Lear*, Act V. ſc. iii. Steevens.

Mrs. Quickly ſcarcely ever pronounces a hard word rightly. *Good-jer* and *Good-year* were in our author's time common corruptions of *goujere*; and in the books of that age the word is as often written one way as the other. Malone.

8 *You ſhall have* An *fool's-head* ——] Mrs. Quickly, I believe, intends a quibble between *ann*, ſounded broad, and *one*, which was formerly ſometimes pronounced *on*, or with nearly the ſame ſound. In the Scottiſh dialect *one* is written, and I ſuppoſe pronounced, *ane*.—In 1603, was publiſhed "*Ane* verie excellent and delectable Treatiſe, intitulit *Philotus*," &c. Malone.

Enter FENTON.

Fent. How now, good woman; how doſt thou?

Quick. The better, that it pleaſes your good worſhip to aſk.

Fent. What news? how does pretty miſtreſs Anne?

Quick. In truth, ſir, and ſhe is pretty, and honeſt, and gentle; and one that is your friend, I can tell you that by the way; I praiſe heaven for it.

Fent. Shall I do any good, thinkeſt thou? Shall I not loſe my ſuit?

Quick. Troth, ſir, all is in his hands above: but notwithſtanding, maſter Fenton, I'll be ſworn on a book, ſhe loves you:—Have not your worſhip a wart above your eye?

Fent. Yes, marry, have I; what of that?

Quick. Well, thereby hangs a tale;—good faith, it is ſuch another Nan;—but, I deteſt,[9] an honeſt maid as ever broke bread:—We had an hour's talk of that wart;—I ſhall never laugh but in that maid's company!—But, indeed, ſhe is given too much to allicholly[2] and muſing: But for you—Well, go to.

Fent. Well, I ſhall ſee her to-day: Hold, there's money for thee; let me have thy voice in my behalf: if thou ſeeſt her before me, commend me—

Quick. Will I? i'faith, that we will: and I will tell your worſhip more of the wart, the next time we have confidence; and of other wooers.

9 ——*but*, I deteſt,] She means—I *proteſt*. MALONE.

The ſame intended miſtake occurs in *Meaſure for Meaſure*, Act II. ſc. i: "My wife, ſir, whom I *deteſt* before heaven and your honour," &c.—"Doſt thou *deteſt* her therefore?" STEEVENS.

2 —— *to* allicholly ——] And yet, in a former part of this very ſcene, Mrs. Quickly is made to utter the word—*melancholy*, without the leaſt corruption of it. Such is the inconſiſtency of the firſt folio. STEEVENS.

Fent. Well, farewell; I am in great haſte now. [*Exit.*

Quick. Farewell to your worſhip.—Truly, an honeſt gentleman; but Anne loves him not; for I know Anne's mind as well as another does:—Out upon't! what have I forgot?[2] [*Exit.*

ACT II. SCENE I.

Before Page's *Houſe.*

Enter Miſtreſs Page, *with a letter.*

Mrs. Page. What! have I 'ſcaped love-letters in the holy-day time of my beauty, and am I now a ſubject for them? Let me ſee: [*reads.*

Aſk me no reaſon why I love you; for though love uſe reaſon for his preciſian, he admits him not for his counſellor:[3] *You are not young, no more am I; go to*

[2] —*Out upon't! what have I forgot?*] This excuſe for leaving the ſtage, is rather too near Dr. Caius's "Od's me! qu'ay j'oublié?" in the former part of the ſcene. Steevens.

[3] —— *though love uſe reaſon for his* preciſian, *he admits him not for his counſellor:*] This is obſcure: but the meaning is, *though love permit reaſon to tell what is fit to be done, he ſeldom follows its advice.*—By *preciſian*, is meant one who pretends to a more than ordinary degree of virtue and ſanctity. On which account they gave this name to the puritans of that time. So Oſborne—"*Conform their mode, words, and looks, to theſe* PRECISIANS," And Maine, in his *City Match:*

"——I did commend
"A great PRECISIAN to her for her woman."

Warburton.

Of this word I do not ſee any meaning that is very appoſite to the preſent intention. Perhaps Falſtaff ſaid, *Though love uſe reaſon as his* phyſician, *he admits him not for his counſellor.* This will be plain ſenſe. Aſk not the *reaſon* of my love; the buſineſs of *reaſon* is not to aſſiſt love, but to *cure* it. There may however be this

then, there's ſympathy: you are merry, ſo am I; Ha! ha! then there's more ſympathy: you love ſack, and ſo do I; Would you deſire better ſympathy? Let it ſuffice thee, miſtreſs Page, (at the leaſt, if the love of a ſoldier can ſuffice,) that I love thee. I will not ſay, pity me, 'tis not a ſoldier-like phraſe; but I ſay, love me. By me,

Thine own true knight,
By day or night,[3]
Or any kind of light,
With all his might,
For thee to fight, John Falſtaff.

meaning in the preſent reading. *Though love*, when he would ſubmit to regulation, may *uſe reaſon as his preciſian*, or director in nice caſes, yet when he is only eager to attain his end, he takes not reaſon for *his counſellor*. JOHNSON.

Dr. Johnſon wiſhes to read *phyſician*; and this conjecture becomes almoſt a certainty from a line in our author's 147th ſonnet:

" My reaſon the *phyſician* to my love," &c. FARMER.

The character of a *preciſian* ſeems to have been very generally ridiculed in the time of Shakſpeare. So, in *The Malcontent*, 1604: " You muſt take her in the right vein then; as, when the ſign is in Piſces, a fiſhmonger's wife is very ſociable: in Cancer, a *preciſian's* wife is very flexible."

Again, *Dr. Fauſtus*, 1604:

" I will ſet my countenance like a *preciſian?*"

Again, in Ben Jonſon's *Caſe is alter'd*, 1609:

" It is *preciſianiſm* to alter that,
" With auſtere judgement, which is given by nature."

STEEVENS.

If *phyſician* be the right reading, the meaning may be this: A lover uncertain as yet of ſucceſs, never takes reaſon for his counſellor, but, when deſperate, applies to him as his phyſician.

MUSGRAVE.

[3] *Thine own true knight,*
By day or night,] This expreſſion, which is ludicrouſly employed by Falſtaff, anciently meant, *at all times*.

So, in the third book of Gower, *De Confeſſione Amantis*:

" The ſonne cleped was Machayre,
" The daughter eke Canace hight,
" *By daie bothe and eke by night.*"

What a Herod of Jewry is this?—O wicked, wicked world!—one that is well nigh worn to pieces with age, to ſhow himſelf a young gallant! What an unweigh'd behaviour [4] hath this Flemiſh drunkard [5] pick'd (with the devil's name) out of my converſation, that he dares in this manner aſſay me? Why, he hath not been thrice in my company!—What ſhould I ſay to him?—I was then frugal of my mirth: [6]—heaven forgive me!—Why, I'll exhibit a bill in the parliament for the putting down of men.[7] How ſhall I be revenged on him? for re-

Loud and ſtill, was another phraſe of the ſame meaning. STEEVENS.

4 ——*What* an *unweigh'd behaviour*, &c.] Thus the folio 1623. It has been ſuggeſted to me, that we ſhould read—*one*. STEEVENS.

5 —*Flemiſh drunkard*—] It is not without reaſon that this term of reproach is here uſed. *Sir John Smythe* in *Certain Diſcourſes*, &c. 4to. 1590, ſays, that the habit of drinking to exceſs was introduced into England from the Low Countries "by ſome of our ſuch men of warre within theſe very few years: whereof it is come to paſſe that now-a-dayes there are very fewe feaſtes where our ſaid men of warre are preſent, but that they do invite and procure all the companie, of what calling ſoever they be, to carowſing and quaffing; and, becauſe they will not be denied their challenges, they, with many new conges, ceremonies, and reverences, drinke to the health and proſperitie of princes; to the health of counſellors, and unto the health of their greateſt friends both at home and abroad: in which exerciſe they never ceaſe till they be dead drunke, or, as the *Flemings* ſay, *Doot dronken*." He adds, "And this aforeſaid deteſtable vice hath within theſe ſixe or ſeven yeares taken wonderful roote amongeſt our Engliſh Nation, that in times paſt was wont to be of all other nations of Chriſtendome one of the ſobereſt." REED.

6 ——*I was then frugal of my mirth:*] By breaking this ſpeech into exclamations, the text may ſtand; but I once thought it muſt be read, If *I was* not *then frugal of my mirth*, &c. JOHNSON.

7 ——*for the* putting down *of* men.] The word which ſeems to have been inadvertently omitted in the folio, was reſtored by Mr. Theobald from the quarto, where the correſponding ſpeech runs thus: "Well, I ſhall truſt *fat* men the worſe, while I live, for his ſake. O God; that I knew how to be revenged of him!"—Dr. Johnſon, however, thinks that the inſertion is unneceſſary,

venged I will be, as ſure as his guts are made of puddings.

Enter Miſtreſs FORD.

MRS. FORD. Miſtreſs Page! truſt me, I was going to your houſe.

MRS. PAGE. And, truſt me, I was coming to you. You look very ill.

as "Mrs. Page might naturally enough, in the firſt heat of her anger, rail at the ſex for the fault of one." But the authority of the original ſketch in quarto, and Mrs. Page's frequent mention of the ſize of her lover in the play as it now ſtands, in my opinion fully warrant the correction that has been made. Our author well knew that bills are brought into parliament for ſome purpoſe that at leaſt appears *practicable*. Mrs. Page therefore in her paſſion might exhibit a bill for the putting down or deſtroying men of a particular deſcription; but Shakſpeare would never have made her threaten to introduce a bill to effect an *impoſſibility*; viz. the extermination of the whole ſpecies.

There is no error more frequent at the preſs than the omiſſion of words. In a ſheet of this work now before me, [Mr. Malone means in his own edition] there was an *out*, (as it is termed in the printing-houſe,) that is, a paſſage omitted, of no leſs than ten lines. In every ſheet ſome words are at firſt omitted.

The expreſſion, *putting down*, is a common phraſe of our municipal law. MALONE.

I believe this paſſage has hitherto been miſunderſtood, and therefore continue to read with the folio, which omits the epithet —*fat*.

The *putting down* of men, may only ſignify *the humiliation* of them, the *bringing them to ſhame*. So, in *Twelfth Night*, Malvolio ſays of the clown—"I ſaw him, the other day, *put down* by an ordinary fool;" i. e. *confounded*. Again, in *Love's Labour's Loſt*—"How the ladies and I have *put him down!*" Again, in *Much ado about Nothing*—"You have *put him down*, lady, you have *put him down*."

I cannot help thinking that the extermination of all men would be as *practicable* a deſign of parliament, as the *putting down* of thoſe whoſe only offence was *embonpoint*.

I perſiſt in this opinion, even though I have before me (in ſupport of Mr. Malone's argument) the famous print from P. Brueghel, repreſenting the *Lean Cooks* expelling the *Fat one*. STEEVENS.

Mrs. Ford. Nay, I'll ne'er believe that; I have to ſhow to the contrary.

Mrs. Page. 'Faith, but you do, in my mind.

Mrs. Ford. Well, I do then; yet, I ſay, I could ſhow you to the contrary: O, miſtreſs Page, give me ſome counſel!

Mrs. Page. What's the matter, woman?

Mrs. Ford. O woman, if it were not for one trifling reſpect, I could come to ſuch honour!

Mrs. Page. Hang the trifle, woman; take the honour: What is it?——diſpenſe with trifles;—what is it?

Mrs. Ford. If I would but go to hell for an eternal moment, or ſo, I could be knighted.

Mrs. Page. What?—thou lieſt!—Sir Alice Ford!——Theſe knights will hack; and ſo thou ſhouldſt not alter the article of thy gentry.[8]

[8] *What?—thou lieſt!—Sir Alice Ford!—Theſe knights will* hack; *and ſo thou ſhouldſt not alter the article of thy gentry.*] I read thus—*Theſe knights* we'll *hack, and ſo thou ſhouldſt not alter the article of thy gentry.* The puniſhment of a recreant, or undeſerving knight, was to *hack* off his ſpurs: the meaning therefore is; it is not worth the while of a gentlewoman to be made a knight, for we'll degrade all theſe knights in a little time, by the uſual form of *hacking* off their ſpurs, and thou, if thou art knighted, ſhalt be hacked with the reſt.

JOHNSON.

Sir T. Hanmer ſays, to *hack*, means to turn hackney, or proſtitute. I ſuppoſe he means—*Theſe knights will degrade themſelves, ſo that ſhe will* acquire no honour by being connected with them.

It is not, however, impoſſible that Shakſpeare meant by—*theſe knights will hack*—theſe knights will ſoon become *hackney'd* characters.—So many knights were made about the time this play was amplified (for the paſſage is neither in the copy 1602, nor 1619) that ſuch a ſtroke of ſatire might not have been unjuſtly thrown in. In *Hans Beer Pot's Inviſible Comedy*, 1618, is a long piece of ridicule on the ſame occurrence:

" Twas ſtrange to ſee what *knighthood* once would do:
" Stir great men up to lead a martial life——

Mrs. Ford. We burn day-light:[9]—here, read, read;—perceive how I might be knighted.—I ſhall think the worſe of fat men, as long as I have an

" To gain this honour and this dignity.——
" But now, alas! 'tis grown ridiculous,
" Since bought with money, ſold for baſeſt prize,
" That ſome refuſe it who are counted wiſe." STEEVENS.

Theſe knights will *hack* (that is, become cheap or vulgar,) and therefore ſhe adviſes her friend not to fully her gentry by becoming one. The whole of this diſcourſe about knighthood is added ſince the firſt edition of this play [in 1602]; and therefore I ſuſpect this is an oblique reflection on the prodigality of James I. in beſtowing theſe honours, and erecting in 1611 a new order of knighthood, called Baronets; which few of the ancient gentry would condeſcend to accept. See Sir Hugh Spelman's epigram on them, *Gloſſ.* p. 76, which ends thus:

" ——dum cauponare recuſant
" Ex vera geniti nobilitate viri;
" Interea e caulis hic prorepit, ille tabernis,
" Et modo fit dominus, qui modo ſervus erat."

See another ſtroke at them in *Othello*, Act III. ſc. iv.
BLACKSTONE.

Sir W. Blackſtone ſuppoſes that the order of Baronets (created in 1611) was likewiſe alluded to. But it appears to me highly probable that our author amplified the play before us at an earlier period. See *An Attempt to aſcertain the order of Shakſpeare's plays*, Vol. I. Article, *Merry Wives of Windſor.*

Between the time of King James's arrival at Berwick in April 1603, and the 2d of May, he made two hundred and thirty-ſeven knights; and in the July following between three and four hundred. It is probable that the play before us was enlarged in that or the ſubſequent year, when this ſtroke of ſatire muſt have been highly reliſhed by the audience. MALONE.

9 *We burn day-light:*] i. e. we have more proof than we want. The ſame proverbial phraſe occurs in *The Spaniſh Tragedy:*

" *Hier.* Light me your torches."
" *Pedro.* Then we *burn day-light.*"

Again, in *Romeo and Juliet*, Mercutio uſes the ſame expreſſion, and then explains it:

" *We waſte our lights in vain like* lamps by day."
STEEVENS.

I think, the meaning rather is, we are waſting time in idle talk, when we ought to read the letter; reſembling thoſe who waſte candles by burning them in the day-time. MALONE.

eye to make difference of men's liking:[2] And yet he would not ſwear; prais'd women's modeſty: and gave ſuch orderly and well-behaved reproof to all uncomelineſs, that I would have ſworn his diſpoſition would have gone to the truth of his words: but they do no more adhere, and keep place together, than the hundredth pſalm to the tune of *Green ſleeves*.[3] What tempeſt, I trow, threw this whale, with ſo many tuns of oil in his belly, aſhore at Windſor? How ſhall I be revenged on him? I think, the beſt way were to entertain him with hope, till the wicked fire of luſt have melted him

[2] ——*men's* liking:] i. e. men's condition of body. Thus in the Book of Job. "Their young ones are in good *liking*." Falſtaff alſo, in *King Henry IV*. ſays—"I'll repent while I am in ſome *liking*." STEEVENS.

[3] ——*Green ſleeves*.] This ſong was entered on the books of the Stationers' Company in September 1580: "Licenſed unto Richard Jones, a newe northerne dittye of the lady *Green Sleeves*." Again, "Licenſed unto Edward White, a ballad, beinge the Lady *Greene Sleeves*, anſwered to Jenkyn hir friend." Again, in the ſame month and year: "*Green Sleeves* moralized to the Scripture," &c. Again, to Edward White:

"*Green Sleeves* and countenaunce.
"In countenaunce is *Green Sleeves*."

Again, "A new Northern Song of *Green Sleeves*, beginning,
"The bonnieſt laſs in all the land."

Again, in February 1580: "A reprehenſion againſt *Greene Sleeves*, by W. Elderton." From a paſſage in *The Loyal Subject*, by Beaumont and Fletcher, it ſhould ſeem that the original was a wanton ditty:

"And ſet our credits to the tune of *Greene Sleeves*."

But whatever the ballad was, it ſeems to have been very popular. Auguſt 1581, was entered at Stationers' Hall, "A new ballad, entitled:

"*Greene Sleeves* is worn away,
"Yellow ſleeves come to decaie,
"Black ſleeves I hold in deſpite,
"But white ſleeves is my delight."

Mention of the ſame tune is made again in the fourth act of this play. STEEVENS.

in his own greaſe.[3]—Did you ever hear the like?

Mrs. Page. Letter for letter; but that the name of Page and Ford differs!—To thy great comfort in this myſtery of ill opinions, here's the twin-brother of thy letter: but let thine inherit firſt; for, I proteſt, mine never ſhall. I warrant, he hath a thouſand of theſe letters, writ with blank ſpace for different names, (ſure more,) and theſe are of the ſecond edition: He will print them out of doubt; for he cares not what he puts into the preſs,[4] when he would put us two. I had rather be a gianteſs, and lie under mount Pelion.[5] Well, I will find you twenty laſcivious turtles, ere one chaſte man.

Mrs. Ford. Why, this is the very ſame; the very hand, the very words: What doth he think of us?

Mrs. Page. Nay, I know not: It makes me almoſt ready to wrangle with mine own honeſty. I'll entertain myſelf like one that I am not acquainted withal; for, ſure, unleſs he knew ſome ſtrain in me,[6] that I know not myſelf, he would never have boarded me in this fury.

3 ——*melted him in his own greaſe.*] So Chaucer, in his *Wif of Bathes Prologue*, 6069:

" That in his owen greſe I made him frie." Steevens.

4 ——preſs,] *Preſs* is uſed ambiguouſly, for a *preſs* to print, and a *preſs* to ſqueeze. Johnson.

5 *I had rather be a gianteſs, and lie under mount Pelion.*] Mr. Warton judiciouſly obſerves, that in conſequence of Engliſh verſions from Greek and Roman authors, an inundation of claſſical pedantry very ſoon infected our poetry, and that perpetual alluſions to ancient fable were introduced, as in the preſent inſtance, without the leaſt regard to propriety; for Mrs. Page was not intended, in any degree, to be a learned or an affected lady. Steevens.

6 ——*ſome* ſtrain *in me*,] Thus the old copies. The modern editors read—" ſome *ſtain* in me," but, I think, unneceſſarily. A ſimilar expreſſion occurs in *The Winter's Tale:*

Mrs. Ford. Boarding, call you it? I'll be ſure to keep him above deck.

Mrs. Page. So will I; if he come under my hatches, I'll never to ſea again. Let's be revenged on him: let's appoint him a meeting; give him a ſhow of comfort in his ſuit; and lead him on with a fine-baited delay, till he hath pawn'd his horſes to mine Hoſt of the Garter.

Mrs. Ford. Nay, I will conſent to act any villainy againſt him, that may not ſully the charineſs of our honeſty.[7] O, that my huſband ſaw this letter![8] it would give eternal food to his jealouſy.

Mrs. Page. Why, look, where he comes; and my good man too: he's as far from jealouſy, as I am from giving him cauſe; and that, I hope, is an unmeaſurable diſtance.

Mrs. Ford. You are the happier woman.

Mrs. Page. Let's conſult together againſt this greaſy knight: Come hither. [*they retire.*

Enter Ford, Pistol, Page, *and* Nym.

Ford. Well, I hope, it be not ſo.

Pist. Hope is a curtail dog[9] in ſome affairs:

" With what encounter ſo uncurrent have I
" *Strain'd* to appear thus?"

And again, in *Timon:*

" ——— a noble nature
" May catch a *wrench.*" Steevens.

7 ——*the* charineſs *of our honeſty.*] i. e. the *caution* which ought to attend on it. Steevens.

8 *O,* that *my huſband ſaw this letter!*] Surely Mrs. Ford does not wiſh to excite the jealouſy of which ſhe complains. I think we ſhould read—O, *if* my huſband, &c. and thus the copy, 1619: " O lord, *if* my huſband ſhould ſee the letter! i' faith, this would even give edge to his jealouſie." Steevens.

9 ——*curtail dog*—] That is, a dog that miſſes his game. The tail is counted neceſſary to the agility of a greyhound. Johnson.

Sir John affects thy wife.

Ford. Why, ſir, my wife is not young.

Pist. He wooes both high and low, both rich and poor,
Both young and old, one with another, Ford;
He loves thy gally-mawfry;[3] Ford, perpend.[4]

Ford. Love my wife?

Pist. With liver burning hot:[5] Prevent, or go thou,

——*curtail-dog*—] That is, a dog of ſmall value;—what we now call a *cur*. Malone.

[3] ——*gally-mawfry*;] i. e. A medley. So, in *The Winter's Tale:* "They have a dance, which the wenches ſay is a *galli-maufry* of gambols." Piſtol ludicrouſly uſes it for a woman. Thus, in *A Woman never vex'd*, 1632:

"Let us ſhow ourſelves gallants or *galli-maufries*."

Steevens.

The firſt folio has—*the* gallymaufry. *Thy* was introduced by the editor of the ſecond. *The* gallymawfry may be right: He loves a medley; all ſorts of women, high and low, &c. Ford's reply, "Love my wife!" may refer to what Piſtol had ſaid before: "Sir John affects thy wife." *Thy* gallymawfry ſounds however more like Piſtol's language than the other; and therefore I have followed the modern editors in preferring it. Malone.

[4] ——*Ford*, perpend.] This is perhaps a ridicule on a pompous word too often uſed in the old play of *Cambyſes:*

"My ſapient words I ſay *perpend*."

Again:

"My queen *perpend* what I pronounce."

Shakſpeare has put the ſame word into the mouth of Polonius.

Steevens.

Piſtol again uſes it in *K. Henry V.*; ſo does the Clown in *Twelfth Night:* I do not believe therefore that any ridicule was here aimed at Preſton, the author of Cambyſes. Malone.

[5] *With* liver *burning hot:*] So, in *Much ado about Nothing:*

"If ever *love* had intereſt in his *liver*."

The *liver* was anciently ſuppoſed to be the inſpirer of amorous paſſions. Thus in an old Latin diſtich:

Cor ardet, pulmo loquitur, fel commovet iras;
Splen ridere facit, cogit amare jecur. Steevens.

Like Sir Actæon he, with Ring-wood at thy heels:—
O, odious is the name!

Ford. What name, ſir?

Pist. The horn, I ſay: Farewel.
Take heed; have open eye; for thieves do foot by night:
Take heed, ere ſummer comes, or cuckoo-birds do ſing.[6]—
Away, ſir corporal Nym.——
Believe it, Page; he ſpeaks ſenſe.[7] [*Exit* Pistol.

Ford. I will be patient; I will find out this.

6 —— *cuckoo-birds do ſing.*] Such is the reading of the folio. The quartos, 1602, and 1619, read—*when cuckoo-birds* appear. The modern editors—*when cuckoo-birds* affright. For this laſt reading I find no authority. Steevens.

7 *Away, ſir corporal Nym.——*
Believe it, Page; he ſpeaks ſenſe.] Nym, I believe, is out of place, and we ſhould read thus:
Away, ſir corporal.
Nym. *Believe it, Page; he ſpeaks ſenſe.* Johnson.

Perhaps Dr. Johnſon is miſtaken in his conjecture. He ſeems not to have been aware of the manner in which the author meant this ſcene ſhould be repreſented. Ford and Piſtol, Page and Nym, enter in pairs, each pair in ſeparate converſation; and while Piſtol is informing Ford of Falſtaff's deſign upon his wife, Nym is, during that time, talking *aſide* to Page, and giving information of the like plot againſt *him*.—When Piſtol has finiſhed, he calls out to Nym to come *away*; but ſeeing that he and Page are ſtill in cloſe debate, he goes off alone, firſt aſſuring Page, he may depend on the truth of Nym's ſtory. *Believe it, Page,* &c. Nym then proceeds to tell the remainder of his tale out aloud. *And this is true,* &c. A little further on in this ſcene, Ford ſays to Page, *You heard what this knave* (i. e. Piſtol) *told me,* &c. Page replies, *Yes*; *And you heard what the other* (i. e. Nym) *told me.* Steevens.

Believe it, Page; he ſpeaks ſenſe.] Thus has the paſſage been hitherto printed, ſays Dr. Farmer; but ſurely we ſhould read—*Believe it, Page, he ſpeaks*; which means no more than—*Page, believe what he ſays.* This ſenſe is expreſſed not only in the manner peculiar to *Piſtol*, but to the grammar of the times.
Steevens.

Nym. And this is true; [*to* Page.] I like not the humour of lying. He hath wrong'd me in ſome humours: I ſhould have borne the humour'd letter to her; but I have a ſword, and it ſhall bite upon my neceſſity. He loves your wife;[8] there's the ſhort and the long. My name is corporal Nym; I ſpeak, and I avouch. 'Tis true:—my name is Nym, and Falſtaff loves your wife.—Adieu! I love not the humour of bread and cheeſe; and there's the humour of it. Adieu. [*Exit* Nym.

Page. The humour of it,[9] quoth 'a! here's a fellow frights humour out of his wits.

8 —*I have a ſword, and it ſhall bite upon my neceſſity. He loves your wife*; &c.] Nym, to gain credit, ſays, that he is above the mean office of carrying love-letters; he has nobler means of living; *he has a ſword, and upon his neceſſity*, that is, *when his need drives him to unlawful expedients*, his ſword *ſhall bite*. Johnson.

9 *The* humour *of it,*] The following epigram, taken from *Humor's Ordinarie, where a man may bee verie merrie and exceeding well uſed for his ſixpence*, quarto, 1607, will beſt account for Nym's frequent repetition of the word *humour*. Epig. 27:

" Aſke Humors what a feather he doth weare,
" It is his *humour* (by the Lord) he'll ſweare;
" Or what he doth with ſuch a horſe-taile locke,
" Or why upon a whore he ſpendes his ſtocke,—
" He hath a *humour* doth determine ſo:
" Why in the ſtop-throte faſhion he doth goe,
" With ſcarfe about his necke, hat without band,—
" It is his *humour*. Sweet ſir, underſtand,
" What cauſe his purſe is ſo extreame diſtreſt
" That oftentimes is ſcarcely penny-bleſt;
" Only a *humour*. If you queſtion, why
" His tongue is ne'er unfurniſh'd with a lye,—
" It is his *humour* too he doth proteſt:
" Or why with ſergeants he is ſo oppreſt,
" That like to ghoſts they haunt him ev'rie day;
" A raſcal *humour* doth not love to pay.
" Object why bootes and ſpurres are ſtill in ſeaſon,
" His *humour* anſwers, *humour* is his reaſon.
" If you perceive his wits in wetting ſhrunke,
" It cometh of a *humour* to be drunke.

Ford. I will ſeek out Falſtaff.

Page. I never heard ſuch a drawling, affecting rogue.

Ford. If I do find it, well.

Page. I will not believe ſuch a Cataian,[2] though the prieſt o' the town commended him for a true man.

" When you behold his lookes pale, thin, and poore,
" The occaſion is, his *humour* and a whoore:
" And every thing that he doth undertake,
" It is a veine, for ſenceleſs *humour's* ſake." Steevens.

[2] *I will not believe ſuch a* Cataian,] All the myſtery of the term *Cataian*, for a liar, is only this. China was anciently called *Cataia* or *Cathay*, by the firſt adventurers that travelled thither; ſuch as M. Paulo, and our Mandeville, who told ſuch incredible wonders of this new diſcovered empire (in which they have not been outdone even by the Jeſuits themſelves, who followed them,) that a notorious liar was uſually called a *Cataian*. Warburton.

" This fellow has ſuch an odd appearance, is ſo unlike a man civilized, and taught the duties of life, that I cannot credit him." To be a foreigner was always in England, and I ſuppoſe every where elſe, a reaſon of diſlike. So Piſtol calls Sir Hugh in the firſt act, a *mountain foreigner*; that is, a fellow uneducated, and of groſs behaviour; and again in his anger calls Bardolph, *Hungarian wight*. Johnson.

I believe that neither of the commentators is in the right, but am far from profeſſing, with any great degree of confidence, that I am happier in my own explanation. It is remarkable, that in Shakſpeare, this expreſſion—*a true man*, is always put in oppoſition (as it is in this inſtance) to—*a thief*. So, in *Henry IV*. P. I:

" ——now the *thieves* have bound the *true men*."

The Chineſe (anciently called *Cataians*) are ſaid to be the moſt dextrous of all the nimble-finger'd tribe; and to this hour they deſerve the ſame character. Piſtol was known at Windſor to have had a hand in picking Slender's pocket, and therefore might be called a *Cataian* with propriety, if my explanation be admitted.

That by a *Cataian* ſome kind of *ſharper* was meant, I infer from the following paſſage in *Love and Honour*, a play by Sir William D'Avenant, 1649:

" Hang him, bold *Cataian*, he indites finely,
" And will live as well by ſending ſhort epiſtles,
" Or by the ſad *whiſper* at your *gameſter's* ear,

Ford. 'Twas a good ſenſible fellow:[3] Well.

Page. How now, Meg?

Mrs. Page. Whither go you, George?—Hark you.

Mrs. Ford. How now, ſweet Frank? why art thou melancholy?

Ford. I melancholy! I am not melancholy.—Get you home, go.

Mrs. Ford. 'Faith, thou haſt ſome crotchets in thy head now.—Will you go, miſtreſs Page?

Mrs. Page. Have with you.—You'll come to dinner, George?—Look, who comes yonder: ſhe ſhall be our meſſenger to this paltry knight.

[*Aſide to Mrs.* Ford.

Enter Miſtreſs Quickly.

Mrs. Ford. Truſt me, I thought on her: ſhe'll fit it.

Mrs. Page. You are come to ſee my daughter Anne?

Quick. Ay, forſooth; And, I pray, how does good miſtreſs Anne?

" When the great By is drawn,
" As any *diſtreſt gallant* of them all."

Cathaia is mentioned in *The Tamer Tamed*, of Beaumont and Fletcher:

" I'll wiſh you in the Indies, or *Cathaia.*"

The tricks of the *Cataians* are hinted at in one of the old black letter hiſtories of that country; and again in a dramatick performance, called the *Pedler's Prophecy*, 1595:

" —— in the *eaſt part of Inde*,
" Through ſeas and floods, they work all *thieviſh.*"

Steevens.

[3] *'Twas a good ſenſible fellow:*] This, and the two preceding ſpeeches of Ford, are ſpoken to himſelf, and have no connection with the ſentiments of Page, who is likewiſe making his comment on what had paſſed, without attention to Ford. Steevens.

Mrs. Page. Go in with us, and ſee; we have an hour's talk with you.

[*Exeunt Mrs.* Page, *Mrs.* Ford, *and Mrs.* Quickly.]

Page. How now, maſter Ford?

Ford. You heard what this knave told me; did you not?

Page. Yes; And you heard what the other told me?

Ford. Do you think there is truth in them?

Page. Hang 'em, ſlaves! I do not think the knight would offer it: but theſe that accuſe him in his intent towards our wives, are a yoke of his diſcarded men; very rogues, now they be out of ſervice.[4]

Ford. Were they his men?

Page. Marry, were they.

Ford. I like it never the better for that.—Doeş he lie at the Garter?

Page. Ay, marry, does he. If he ſhould intend this voyage towards my wife, I would turn her looſe to him; and what he gets more of her than ſharp words, let it lie on my head.

Ford. I do not miſdoubt my wife; but I would be loth to turn them together: A man may be too confident: I would have nothing lie on my head:[5] I cannot be thus ſatisfied.

Page. Look, where my ranting hoſt of the Garter comes: there is either liquor in his pate, or money in his purſe, when he looks ſo merrily.—How now, mine hoſt?

[4] —*very* rogues, *now they be out of ſervice.*] A *rogue* is a wanderer or *vagabond*, and, in its conſequential ſignification, a *cheat*. Johnson.

[5] —*I would have nothing lie on my head:*] Here ſeems to be an alluſion to Shakſpeare's favourite topick, the cuckold's horns. Malone.

Enter Hoſt, *and* SHALLOW.

Hoſt. How now, bully-rook? thou'rt a gentleman: cavalero-juſtice,[5] I ſay.

Shal. I follow, mine hoſt, I follow.—Good even, and twenty, good maſter Page! Maſter Page, will you go with us? we have ſport in hand.

Hoſt. Tell him, cavalero-juſtice; tell him, bully-rook.

Shal. Sir, there is a fray to be fought, between ſir Hugh the Welch prieſt, and Caius the French doctor.

Ford. Good mine hoſt o' the Garter, a word with you.

Hoſt. What ſay'ſt thou, bully-rook?

[*They go aſide.*

Shal. Will you [*to* Page] go with us to behold it? My merry hoſt hath had the meaſuring of their weapons; and, I think, he hath appointed them contrary places: for, believe me, I hear, the parſon is no jeſter. Hark, I will tell you what our ſport ſhall be.

Hoſt. Haſt thou no ſuit againſt my knight, my gueſt-cavalier?

Ford. None, I proteſt: but I'll give you a pottle of burnt ſack to give me recourſe to him, and tell him, my name is Brook;[6] only for a jeſt.

[5] —— cavalero-*juſtice*,] This cant term occurs in *The Stately Moral of three Ladies of London*, 1590:

" Then know, Caſtilian *cavaleros*, this."

There is alſo a book printed in 1599, called, *A countercuffe given to Martin Junior; by the venturous, hardie, and renowned Paſquil of Englande*, CAVALIERO. STEEVENS.

[6] —— *and tell him, my name is Brook*;] Thus both the old quartos; and thus moſt certainly the poet wrote. We need no

Host. My hand, bully: thou ſhalt have egreſs and regreſs; ſaid I well? and thy name ſhall be Brook: It is a merry knight.—Will you go on, hearts?[7]

Shal. Have with you, mine hoſt.

Page. I have heard, the Frenchman hath good ſkill in his rapier.[8]

better evidence than the pun that Falſtaff anon makes on the name, when Brook ſends him ſome burnt ſack.

Such Brooks *are welcome to me, that overflow ſuch liquor.* The players, in their edition, altered the name to *Broom.*

THEOBALD.

[7] ——*will you go on,* hearts?] For this ſubſtitution of an intelligible for an unintelligible word, I am anſwerable.—The old reading is—*an-heirs.* See the following notes. STEEVENS.

We ſhould read, *Will you go* ON, HERIS? i. e. Will you go on, maſter? *Heris,* an old Scotch word for maſter. WARBURTON.

The merry Hoſt has already ſaluted them ſeparately by titles of diſtinction; he therefore probably now addreſſes them collectively by a general one—*Will you go* on, heroes? or, as probably—*Will you go* on, hearts? He calls Dr. Caius *Heart of Elder*; and adds, in a ſubſequent ſcene of this play, *Farewell my hearts.* Again, in *The Midſummer Night's Dream,* Bottom ſays, " —Where are theſe *hearts?*" *My brave hearts,* or *my bold hearts,* is a common word of encouragement. A *heart of gold* expreſſes the more ſoft and amiable qualities, the *mores aurei* of Horace; and a *heart of oak* is a frequent encomium of rugged honeſty. Sir T. Hanmer reads—*Mynheers.* STEEVENS.

There can be no doubt that this paſſage is corrupt. Perhaps we ſhould read—Will you go *and hear us?* So, in the next page—" I had rather *hear them* ſcold than fight." MALONE.

[8] ——*in his rapier.*] In the old quarto here follow theſe words:

Shal. I tell you what, maſter Page; I believe the doctor is no jeſter; he'll lay it one [on]; for though we be juſtices and doctors and churchmen, yet we are the ſons of women, maſter Page.

Page. True, maſter Shallow.

Shal. It will be found ſo, maſter Page.

Page. Maſter Shallow, you yourſelf have been a great fighter, though now a man of peace.

Part of this dialogue is found afterwards in the third ſcene of the preſent act; but it ſeems more proper here, to introduce what Shallow ſays of the proweſs of his youth. MALONE.

Shal. Tut, ſir, I could have told you more: In theſe times you ſtand on diſtance, your paſſes, ſtoccadoes, and I know not what: 'tis the heart, maſter Page; 'tis here, 'tis here. I have ſeen the time, with my long ſword,[9] I would have made you four tall fellows[2] ſkip like rats.

9 ——*my long ſword,*] Before the introduction of rapiers, the ſwords in uſe were of an enormous length, and ſometimes raiſed with both hands. Shallow, with an old man's vanity, cenſures the innovation by which lighter weapons were introduced, tells what he could once have done with his *long ſword*, and ridicules the terms and rules of the rapier. Johnson.

The *two-handed* ſword is mentioned in the ancient *Interlude of Nature*, bl. l. no date:

" Somtyme he ſerveth me at borde,
" Somtyme he bereth my *two-hand* ſword."

See a note to *The Firſt Part of K. Henry IV.* Act II. ——
Steevens.

Dr. Johnſon's explanation of the *long ſword* is certainly right; for the early quarto reads—my *two-hand* ſword; ſo that they appear to have been ſynonymous.

Carleton, in his *Thankful Remembrance of God's Mercy*, 1625, ſpeaking of the treachery of one Rowland York, in betraying the town of Deventer to the Spaniards in 1587, ſays: " he was a Londoner, famous among the cutters in his time, for bringing in a new kind of fight—to run the point of the *rapier* into a man's body. This manner of fight *he* brought *firſt* into *England*, with great admiration of his audacioufneſs: when in England before that time, the uſe was, with little bucklers, and with *broad ſwords*, to ſtrike, and not to thruſt; and it was accounted unmanly to ſtrike under the girdle."

The Continuator of Stowe's Annals, p. 1024, edit. 1631, ſuppoſes the rapier to have been introduced ſomewhat ſooner, viz. about the 20th year of the reign of Queen Elizabeth, [1578] at which time, he ſays, Sword and Bucklers began to be diſuſed. Shakſpeare has here been guilty of a great anachroniſm in making Shallow ridicule the terms of the rapier in the time of Henry IV. an hundred and ſeventy years before it was uſed in England. Malone.

It ſhould ſeem from a paſſage in Naſh's *Life of Jacke Wilton*, 1594, that *rapiers* were uſed in the reign of *Henry VIII:* " At that time I was no common ſquire, &c.—my *rapier* pendant like a round ſtick faſtned in the tacklings, for ſkippers the better to climbe by." Sig. C 4. Ritson.

Host. Here, boys, here, here! ſhall we wag?

Page. Have with you:—I had rather hear them ſcold than fight.

[*Exeunt* Hoſt, Shallow, *and* Page.

Ford. Though Page be a ſecure fool, and ſtands ſo firmly on his wife's frailty,[3] yet I cannot put off my opinion ſo eaſily: She was in his company at

[2] —— tall *fellows* —] A *tall fellow*, in the time of our author, meant a ſtout, bold, or courageous perſon. In *A Diſcourſe on Uſury*, by Dr. Wilſon, 1584, he ſays, "Here in England, he that can rob a man on the high-way, is called a *tall fellow*." Lord Bacon ſays, "that biſhop Fox cauſed his caſtle of Norham to be fortified, and manned it likewiſe with a very great number of *tall ſoldiers*."

The elder quarto reads—*tall fencers*. Steevens.

[3] —— ſtands *ſo firmly on his wife's frailty*,] Thus all the copies. But Mr. Theobald has *no conception* how any man could ſtand firmly on his wife's frailty. And why? Becauſe he had *no conception* how he could ſtand upon it, without knowing what it was. But if I tell a ſtranger, that the bridge he is about to croſs is rotten, and he believes it not, but will go on, may I not ſay, when I ſee him upon it, that he ſtands firmly on a rotten plank? Yet he has changed *frailty* for *fealty*, and the Oxford editor has followed him. But they took the phraſe, *to ſtand firmly on*, to ſignify *to inſiſt upon*; whereas it ſignifies *to reſt upon*, which the character of a *ſecure fool*, given to him, ſhews. So that the common reading has an elegance that would be loſt in the alteration. Warburton.

To *ſtand on any thing*, does ſignify *to inſiſt on it*. So, in Heywood's *Rape of Lucrece*, 1630: "All captains, and *ſtand upon* the honeſty of your wives." Again, in Warner's *Albion's England*, 1602, Book VI. chap. 30:

"For ſtoutly *on their honeſties* doe wylie harlots *ſtand*."

The *jealous Ford* is the ſpeaker, and all *chaſtity* in women appears to him as *frailty*. He ſuppoſes Page therefore to inſiſt on that *virtue* as ſteady, which he himſelf ſuſpects to be without foundation. Steevens.

——— *and ſtands ſo firmly on his wife's frailty*,] i. e. has ſuch perfect confidence in his unchaſte wife. *His wife's frailty* is the ſame as—his frail wife. So, in *Antony and Cleopatra*, we meet with *death and honour*, for *an honourable death*. Malone.

Page's houſe; and, what they made there,[4] I know not. Well, I will look further into't: and I have a diſguiſe to ſound Falſtaff: If I find her honeſt, I loſe not my labour; if ſhe be otherwiſe, 'tis labour well beſtow'd. [*Exit.*

SCENE II.

A Room in the Garter Inn.

Enter FALSTAFF *and* PISTOL.

FAL. I will not lend thee a penny.

PIST. Why, then the world's mine oyſter,[5]
Which I with ſword will open.—
I will retort the ſum in equipage.[6]

[4] —— *and, what they* made *there,*] An obſolete phraſe ſignifying—what they *did* there. MALONE.

So, in *As you like it*, Act I. ſc. i:

" Now, ſir, what *make* you here?" STEEVENS.

[5] —— *the world's mine* oyſter, *&c.*] Dr. Grey ſuppoſes Shakſpeare to allude to an old proverb, " —The mayor of Northampton opens *oyſters* with his dagger."—i. e. to keep them at a ſufficient diſtance from his noſe, that town being fourſcore miles from the ſea. STEEVENS.

[6] *I will retort the ſum in* equipage.] This is added from the old quarto of 1619, and means, I will pay you again in ſtolen goods. WARBURTON.

I rather believe he means, that he will pay him by waiting on him for nothing. So, in *Love's Pilgrimage*, by Beaumont and Fletcher:

" And boy, be you my guide,
" For I will make a full deſcent in *equipage.*"

That *equipage* ever meant *ſtolen goods*, I am yet to learn. STEEVENS.

Dr. Warburton may be right; for I find *equipage* was one of the cant words of the time. *In Davies' Papers Complaint*, (a poem which has erroneouſly been aſcribed to *Donne*) we have ſeveral of them:

" Embelliſh, blandiſhment, and *equipage.*"

Which words, he tells us in the margin, *overmuch ſavour of witleſſe affectation.* FARMER.

Fal. Not a penny. I have been content, ſir, you ſhould lay my countenance to pawn: I have grated upon my good friends for three reprieves for you and your coach-fellow, Nym;[7] or elſe you had look'd through the grate, like a geminy of baboons. I am damn'd in hell, for ſwearing to gentlemen my friends, you were good ſoldiers, and tall fellows:[8] and when miſtreſs Bridget loſt the handle of her fan,[9] I took't upon mine honour, thou hadſt it not.

Dr. Warburton's interpretation is, I think, right. *Equipage* indeed does not *per ſe* ſignify *ſtolen* goods, but ſuch goods as Piſtol promiſes to return, we may fairly ſuppoſe, would be ſtolen. *Equipage*, which, as Dr. Farmer obſerves, had been but newly introduced into our language, is defined by Bullokar in his *Engliſh Expoſitor*, 8vo. 1616: "Furniture, or proviſion for horſemanſhip, eſpecially in triumphs or tournaments." Hence the modern uſe of this word. Malone.

[7] ——*your* coach-fellow, *Nym*;] Thus the old copies. *Coach-fellow* has an obvious meaning; but the modern editors read, *couch-fellow*. The following paſſage from Ben Jonſon's *Cynthia's Revels* may juſtify the reading I have choſen: "—'Tis the ſwaggering *coach-horſe* Anaides, that *draws with him* there."

Again, in *Monſieur D'Olive*, 1606: "Are you he my page here makes choice of to be his fellow *coach-horſe?*" Again, in *a True Narrative of the entertainment of his Royal Majeſtie, from the time of his departure from Edinburgh, till his receiving in London*, &c. 1603: "—a baſe pilfering theefe was taken, who plaid the cutpurſe in the court: his fellow was ill miſt, for no doubt he had a walking-mate: they *drew together* like *coach horſes*, and it is pitie they did not hang together." Again, in *Every Woman in her humour*, 1609:

"For wit, ye may be *coach'd* together."

Again, in 10th Book of *Chapman's Tranſlation of Homer:*

"—their chariot horſe, as they *coach-fellows* were."

Steevens.

——*your* coach-fellow, *Nym*;] i. e. he, who *draws* along with you; who is joined with you in all your knavery. So before, Page, ſpeaking of Nym and Piſtol, calls them a "*yoke* of Falſtaff's diſcarded men." Malone.

[8] —— *tall fellows:*] See p. 369. Steevens.

[9] —— *loſt the handle of her fan,*] It ſhould be remembered, that

Pist. Didſt thou not ſhare? hadſt thou not fifteen pence?

fans, in our author's time, were more coſtly than they are at preſent, as well as of a different conſtruction. They conſiſted of oſtrich feathers (or others of equal length and flexibility,) which were ſtuck into handles. The richer ſort of theſe were compoſed of gold, ſilver, or ivory of curious workmanſhip. One of them is mentioned in *The Fleire*, Com. 1610: "—ſhe hath a *fan* with a *ſhort ſilver handle*, about the length of a barber's ſyringe." Again, in *Love and Honour*, by Sir W. D'Avenant, 1649: "All your plate, Vaſco, is the *ſilver handle* of your old priſoner's *fan*."

Again, in *Marſton's* III. Satyre, edit. 1598:

"How can he keepe a lazie waiting man,
"And buy a hoode and *ſilver-handled fan*
"With fortie pound?"

In the frontiſpiece to a play, called *Engliſhmen for my Money*, or *A pleaſant Comedy of a Woman will have her Will*, 1616, is a portrait of a lady with one of theſe fans, which, after all, may prove the beſt commentary on the paſſage. The three other ſpecimens are taken from the *Habiti Antichi et Moderni di tutto il Mondo*, publiſhed at Venice, 1598, from the drawings of *Titian*, and *Ceſare Vecelli*, his brother. This faſhion was perhaps imported from Italy, together with many others, in the reign of King Henry VIII. if not in that of King Richard II.

STEEVENS.

Fal. Reaſon, you rogue, reaſon: Think'ſt thou, I'll endanger my ſoul *gratis?* At a word, hang no more about me, I am no gibbet for you:—go.—A ſhort knife and a throng;[2]—to your manor of Pickt-hatch,[3] go.—You'll not bear a letter for me, you

Thus alſo Marſton, in *The Scourge of Villanie*, Lib. III. ſat. 8:

" ——— Another, he
" Her *ſilver-handled* fan would gladly be."

And in other places. And Biſhop Hall, in his *Satires*, publiſhed 1597, Lib. V. ſat. iv:

" Whiles one piece pays her idle waiting manne,
" Or buys a hoode, or *ſilver-handled* fanne."

In the Sidney papers, publiſhed by *Collins*, a fan is preſented to queen Elizabeth for a new year's gift, the handle of which was ſtudded with diamonds. T. Warton.

[2] ——— *A ſhort knife and a* throng;] So Lear: "When cut-purſes come not to *throngs*." Warburton.

Part of the employment given by Drayton, in *The Mooncalf*, to the *Baboon*, ſeems the ſame with this recommended by Falſtaff:

" *He like a gypſey oftentimes would go,*
" *All kinds of gibberiſh he hath learn'd to know:*
" *And with a ſtick, a ſhort ſtring, and a nooſe,*
" *Would ſhow the people tricks at faſt and looſe,*"

Theobald has *throng* inſtead of *thong*. The latter ſeems right. Langton.

Greene, in his *Life of Ned Browne*, 1592, ſays: "I had no other fence but my *ſhort knife*, and a paire of *purſe-ſtrings*." Steevens.

Mr. Dennis reads—*thong*; which has been followed, I think, improperly, by ſome of the modern editors.

Sir Thomas Overbury's *Characters*, 1616, furniſh us with a confirmation of the reading of the old copies: "The eye of this wolf is as quick in his head as a *cutpurſe* in a *throng*." Malone.

[3] ——— *Pickt-hatch,*] Is frequently mentioned by contemporary writers. So, in Ben Jonſon's *Every Man in his Humour:*

" From the Bordello it might come as well,
" The Spital, or *Pict-hatch*."

Again, in Randolph's *Muſes Looking-glaſs*, 1638:

" ——— the lordſhip of *Turnbull*,
" Which with my *Pict-hatch* Grange, and Shore-ditch farm," &c.

rogue!—you ſtand upon your honour!—Why, thou unconfinable baſeneſs, it is as much as I can do, to keep the terms of my honour preciſe. I, I, I myſelf ſometimes, leaving the fear of heaven on the

Pict-hatch was in *Turnbull-ſtreet:*

" ——— your whore doth live
" In Pict-hatch, *Turnbull-ſtreet.*"

Amends for Ladies, a Comedy by N. Field, 1618.

The derivation of the word *Pict-hatch* may perhaps be diſcovered from the following paſſage in *Cupid's Whirligig*, 1607: " — Set ſome *picks* upon your *hatch*, and, I pray, profeſs to keep a bawdy-houſe." Perhaps the unſeaſonable and obſtreperous irruptions of the gallants of that age, might render ſuch a precaution neceſſary. So, in *Pericles Prince of Tyre*, 1609: " —— if in our youths we could pick up ſome pretty eſtate, 'twere not amiſs to keep our door *hatch'd*," &c. STEEVENS.

Pict-hatch was a cant name of ſome part of the town noted for bawdy-houſes; as appears from the following paſſage in Marſton's *Scourge for Villanie*, Lib. III. ſat. x:

" —— Looke, who yon doth go;
" The meager letcher lewd Luxurio.—
" No newe edition of drabbes comes out,
" But ſeene and allow'd by Luxurio's ſnout.
" Did ever any man ere heare him talke
" But of *Pick-hatch*, or of ſome Shoreditch baulke,
" Aretine's filth," &c.

Sir T. Hanmer ſays, that this was " a noted harbour for thieves and pickpockets," who certainly were proper companions for a man of Piſtol's profeſſion. But Falſtaff here more immediately means to ridicule another of his friend's vices; and there is ſome humour in calling Piſtol's favourite brothel, his manor of *Pickt-hatch*. Marſton has another alluſion to *Pickt-hatch* or *Pick-hatch*, which confirms this illuſtration:

" —— His old cynick dad
" Hath forc'd him cleane forſake his *Pick-hatch* drab."

Lib. I. ſat. iii. T. WARTON.

Again, in Ben Jonſon's Epig. XII. on Lieutenant Shift:

" Shift, here in town, not meaneſt among ſquires
" That haunt *Pickt-hatch*, Merſh Lambeth, and White fryers."

Again, in *The Blacke Booke*, 1604, 4to. Lucifer ſays— " I proceeded towards *Pickt-hatch*, intending to beginne their firſt, which (as I may fitly name it) is the very ſkirts of all Brothel-houſes." DOUCE.

left hand, and hiding mine honour in my neceſſity, am fain to ſhuffle, to hedge, and to lurch; and yet you, rogue, will enſconce your rags,[4] your cat-a-mountain looks, your red-lattice phraſes,[5] and your bold-beating oaths, under the ſhelter of your honour! You will not do it, you?

Pist. I do relent; What would'ſt thou more of man?

4 ——enſconce *your rags*, &c.] A *ſconce* is a petty fortification. To *enſconce*, therefore, is to protect as with a fort. The word occurs again in *K. Henry IV.* P. I. Steevens.

5 ——red-lattice *phraſes*,] Your ale-houſe converſation. Johnson.

Red lattice at the doors and windows, were formerly the external denotements of an ale-houſe. So, in *A Fine Companion*, one of Shackerley Marmion's plays:——"A waterman's widow at the ſign of the *red lattice* in Southwark." Again, in *Arden of Feverſham*, 1592:

"—his ſign pulled down, and his *lattice* born away."

Again, in *The Miſeries of inforc'd Marriage*, 1607:

"—'tis treaſon to the *red lattice*, enemy to the ſign-poſt."

Hence the preſent *chequers*. Perhaps the reader will expreſs ſome ſurprize, when he is told that ſhops, with the ſign of the *chequers*, were common among the Romans. See a view of the left-hand ſtreet of Pompeii, (No. 9.) preſented by Sir William Hamilton, (together with ſeveral others, equally curious,) to the *Antiquary Society*. Steevens.

The following paſſage in Braithwaite's *Strapado for the Divell*, 1615, confirms Mr. Steevens's obſervation.—"To the true diſcoverer of ſecrets, Monſieur *Bacchus*.—Maſter-gunner of the *pottle-pot* ordnance,—prime-founder of *red lattices*," &c.

In *King Henry IV.* P. II. Falſtaff's page, ſpeaking of Bardolph, ſays, "he called me even now, my lord, through a *red lattice*, and I could ſee no part of his face from the window." Malone.

This deſignation of an ale-houſe is not altogether loſt, though the original meaning of the word is, the ſign being converted into a *green lettuce*; of which an inſtance occurs in Brownlow Street, Holborn.—In *The laſt Will and Teſtament of Lawrence Lucifer, the old Batchiler of Limbo*, at the end of the "Blacke Booke," 1604, 4to. is the following paſſage: "—watched ſometimes ten houres together in an ale-houſe, ever and anon peeping forth, and *ſampling thy noſe* with the *red Lattis*." Douce.

Enter ROBIN.

Rob. Sir, here's a woman would ſpeak with you.

Fal. Let her approach.

Enter Miſtreſs QUICKLY.

Quick. Give your worſhip good-morrow.

Fal. Good-morrow, good wife.

Quick. Not ſo, an't pleaſe your worſhip.

Fal. Good maid, then.

Quick. I'll be ſworn; as my mother was, the firſt hour I was born.

Fal. I do believe the ſwearer: What with me?

Quick. Shall I vouchſafe your worſhip a word or two?

Fal. Two thouſand, fair woman; and I'll vouchſafe thee the hearing.

Quick. There is one miſtreſs Ford, ſir;—I pray, come a little nearer this ways:—I myſelf dwell with maſter doctor Caius.

Fal. Well, on: Miſtreſs Ford, you ſay,——

Quick. Your worſhip ſays very true: I pray your worſhip, come a little nearer this ways.

Fal. I warrant thee, nobody hears;—mine own people, mine own people.

Quick. Are they ſo? Heaven bleſs them, and make them his ſervants!

Fal. Well: miſtreſs Ford;—what of her?

Quick. Why, ſir, ſhe's a good creature. Lord, lord! your worſhip's a wanton: Well, heaven forgive you, and all of us, I pray!

Fal. Miſtreſs Ford;—come, miſtreſs Ford,—

Quick. Marry, this is the ſhort and the long of it; you have brought her into ſuch a canaries,[6] as 'tis wonderful. The beſt courtier of them all, when the court lay at Windſor,[7] could never have brought her to ſuch a canary. Yet there has been knights, and lords, and gentlemen, with their coaches; I warrant you, coach after coach, letter after letter, gift after gift; ſmelling ſo ſweetly, (all muſk,) and ſo ruſhling, I warrant you, in ſilk and gold; and in ſuch alligant terms; and in ſuch wine and ſugar of the beſt, and the faireſt, that would have won any woman's heart; and, I warrant you, they could never get an eye-wink of her.—I had myſelf twenty angels given me this morning: but I defy all angels, (in any ſuch ſort, as they ſay,) but in the way of honeſty:—and, I warrant you, they could never get her ſo much as ſip on a cup with the proudeſt of them all: and yet there has been earls, nay, which is more, penſioners;[8] but, I warrant you, all is one with her.

6 ——*canaries*,] This is the name of a briſk light dance, and is therefore properly enough uſed in low language for any hurry or perturbation. Johnson.

So, Naſh, in *Pierce Pennyleſs his Supplication*, 1595, ſays: "A merchant's wife jets it as gingerly, as if ſhe were dancing the *canaries*." It is highly probable, however, that *canaries* is only a miſtake of Mrs. Quickly's for *quandaries*; and yet the Clown, in, *As you like it*, ſays, "we that are true lovers, run into ſtrange *capers*." Steevens.

7 ——lay *at Windſor*,] i. e. *reſided* there. Malone.

8 ——*earls, nay, which is more*, penſioners;] This may be illuſtrated by a paſſage in Gervaſe Holles's *Life of the Firſt Earl of Clare*. *Biog. Brit.* Art. Holles: "I have heard the earl of Clare ſay, that when he was *penſioner* to the queen, he did not know a worſe man of the whole band than himſelf; and that all the world knew he had then an inheritance of 4000l. a year." Tyrwhitt.

Fal. But what ſays ſhe to me? be brief, my good ſhe Mercury.

Quick. Marry, ſhe hath receiv'd your letter; for the which ſhe thanks you a thouſand times: and ſhe gives you to notify, that her huſband will be abſence from his houſe between ten and eleven.

Fal. Ten and eleven?

Quick. Ay, forſooth; and then you may come and ſee the picture, ſhe ſays, that you wot of;[9]—maſter Ford, her huſband, will be from home. Alas! the ſweet woman leads an ill life with him; he's a very jealouſy man; ſhe leads a very frampold[2] life with him, good heart.

Barrett, in his *Alvearie*, or Quadruple Dictionary, 1580, ſays, that a *penſioner* was "a gentleman about his prince, alwaie redie, with his ſpeare." Steevens.

Penſioners were Gentlemen of the band of Penſioners.—"In the month of December," [1539] ſays Stowe, Annals, p. 973, edit. 1605, "were appointed to waite on the king's perſon fifty Gentlemen, called *Penſioners*, or *Speares*, like as they were in the firſt yeare of the king; unto whom was aſſigned the ſumme of fiftie pounds, yerely, for the maintenance of themſelves, and everie man two horſes, or one horſe and a gelding of ſervice." Their dreſs was remarkably ſplendid, and therefore likely to attract the notice of Mrs. Quickly. Hence, [as both Mr. Steevens and Mr. T. Warton have obſerved] in *A Midſummer Night's Dream*, our author has ſelected from all the tribes of flowers the *golden-coated* cowſlips to be *penſioners* to the Fairy Queen:

"The cowſlips tall her *penſioners* be,
"In their *gold coats* ſpots you ſee;" &c. Malone.

[9] ——*you* wot *of*;] To *wot* is to know. Obſolete. So, in *King Henry VIII*: "—*wot* you what I found?" Steevens.

[2] ——*frampold*—] This word I have never ſeen elſewhere, except in Dr. Hacket's *Life of Archbiſhop Williams*, where a *frampul* man ſignifies a peeviſh troubleſome fellow. Johnson.

In *The Roaring Girl*, a comedy, 1611, I meet with a word, which, though differently ſpelt, appears to be the ſame:

"*Lax.* Coachman.
"*Coach.* Anon, ſir!
"*Lax.* Are we fitted with good *phrampell* jades?"

Fal. Ten and eleven: Woman, commend me to her; I will not fail her.

Quick. Why you ſay well: But I have another meſſenger to your worſhip: Miſtreſs Page hath her hearty commendations to you too;—and let me tell you in your ear, ſhe's as fartuous a civil modeſt wife, and one (I tell you) that will not miſs you morning nor evening prayer, as any is in Windſor, whoe'er be the other: and ſhe bade me tell your worſhip, that her huſband is ſeldom from home; but, ſhe hopes, there will come a time. I never knew a woman ſo dote upon a man; ſurely, I think you have charms, la; yes, in truth.

Fal. Not I, I aſſure thee; ſetting the attraction of my good parts aſide, I have no other charms.

Quick. Bleſſing on your heart for't!

Fal. But, I pray thee, tell me this: has Ford's wife, and Page's wife, acquainted each other how they love me?

Quick. That were a jeſt, indeed!—they have not

Ray, among his *South* and *Eaſt* country words, obſerves, that *frampald*, or *frampard*, ſignifies *fretful*, *peeviſh*, *croſs*, *froward*. As *froward* (he adds) comes from *from*; ſo may *frampard*.

Naſh, in his *Praiſe of the Red Herring*, 1599, ſpeaking of Leander, ſays: "the churliſh *frampold* waves gave him his belly full of fiſh-broth."

Again, in *The Inner Temple Maſque*, by Middleton 1619: "—'tis ſo *frampole*, the puritans will never yield to it." Again, in *The Blind Beggar of Bethnal-Green*, by John Day: "I think the fellow's *frampell*," &c. And, in Beaumont and Fletcher's *Wit at ſeveral Weapons*:

"Is Pompey grown ſo malapert, ſo *frampel?*"

STEEVENS.

Thus, in *The Iſle of Gulls*—"What a goodyer aile you mother? are you *frampull?* know you not your own daughter?"

HENLEY.

ſo little grace, I hope:—that were a trick, indeed! But miſtreſs Page would deſire you to ſend her your little page, of all loves;[3] her huſband has a marvellous infection to the little page: and, truly, maſter Page is an honeſt man. Never a wife in Windſor leads a better life than ſhe does; do what ſhe will, ſay what ſhe will, take all, pay all, go to bed when ſhe liſt, riſe when ſhe liſt, all is as ſhe will; and, truly, ſhe deſerves it; for if there be a kind woman in Windſor, ſhe is one. You muſt ſend her your page; no remedy.

Fal. Why, I will.

Quick. Nay, but do ſo then: and, look you, he may come and go between you both; and, in any caſe, have a nay-word,[4] that you may know one another's mind, and the boy never need to underſtand any thing; for 'tis not good that children ſhould know any wickedneſs: old folks, you know, have diſcretion, as they ſay, and know the world.

Fal. Fare thee well: commend me to them both: there's my purſe; I am yet thy debtor.—Boy, go along with this woman.—This news diſtracts me!

[*Exeunt* Quickly *and* Robin.

[3] ——*to ſend her your little page*, of all loves;] *Of all loves*, is an adjuration only, and ſignifies no more than if ſhe had ſaid, deſires you to ſend him *by all means*.

It is uſed in Decker's *Honeſt Whore*, P. I. 1635:—"conjuring his wife, *of all loves*, to prepare cheer ſitting," &c. Again, in Holinſhed's *Chronicle*, p. 1064: "Mrs. Arden deſired him, *of all loves*, to come backe againe." Again, in *Othello*, Act III: "—the general ſo likes your muſick, that he deſires you, *of all loves*, to make no more noiſe with it." Steevens.

[4] ——*a nay-word*,] i. e. a *watch-word*. So, in a ſubſequent ſcene: "—We have a *nay-word* to know one another," &c. Steevens.

Pist. This punk is one of Cupid's carriers:[5]—
Clap on more ſails; purſue, up with your fights;[6]
Give fire; ſhe is my prize, or ocean whelm them all! [*Exit* Pistol.

5 *This* punk *is one of Cupid's carriers:*—] Punk is a plauſible reading, yet abſurd on examination. For are not all *punks Cupid's carriers?* Shakſpeare certainly wrote:

" *This* PINK *is one of Cupid's carriers:*

And then the ſenſe is proper, and the metaphor, which is all the way taken from the marine, entire. A *pink* is a veſſel of the ſmall craft, employed as a *carrier* (and ſo called) for merchants. Fletcher uſes the word in his *Tamer Tamed:*

" This PINK, this painted foiſt, this cockle-boat.

WARBURTON.

So, in *The Ladies' Privilege*, 1640: " Theſe gentlemen know better to cut a caper than a cable, or board a *pink* in the bordells, than a pinnace at ſea." A ſmall ſalmon is called a ſalmon-*pink*.

Dr. Farmer, however, obſerves, that the word *punk* has been unneceſſarily altered to *pink*. In Ben Jonſon's *Bartholomew Fair*, juſtice Overdo ſays of the pig-woman; " She hath been before me, *punk*, *pinnace*, and bawd, any time theſe two and twenty years." STEEVENS.

6 ——*up with your* fights;] So again, in Fletcher's *Tamer Tamed:*

" To hang her *fights* out, and defy me, friends!
" A well-known man of war."——

As to the word *fights*, both in the text and in the quotation, it was then, and, for aught I know, may be now, a common ſea-term. Sir Richard Hawkins, in his Voyages, p. 66, ſays: " For once we cleared her deck; and had we been able to have ſpared but a dozen men, doubtleſs we had done with her what we would; for ſhe had no cloſe FIGHTS," i. e. if I underſtand it right, *no ſmall arms*. So that by *fights* is meant any manner of defence, either ſmall arms or cannon. So, Dryden, in his tragedy of *Amboyna:*

" Up with your FIGHTS,
" And your *nettings* prepare," &c. WARBURTON.

The quotation from Dryden might at leaſt have raiſed a ſuſpicion that *fights* were neither *ſmall arms*, nor *cannon*. *Fights* and *nettings* are properly joined. *Fights*, I find, are *cloaths* hung round the ſhip to conceal the men from the enemy; and *cloſe-fights* are *bulk-heads*, or any other ſhelter that the fabrick of a ſhip affords.

JOHNSON.

Fal. Say'ſt thou ſo, old Jack? go thy ways; I'll make more of thy old body than I have done. Will they yet look after thee? Wilt thou, after the expence of ſo much money, be now a gainer? Good body, I thank thee: Let them ſay, 'tis groſsly done; ſo it be fairly done, no matter.

Enter Bardolph.

Bard. Sir John, there's one maſter Brook below would fain ſpeak with you, and be acquainted with you; and hath ſent your worſhip a morning's draught of ſack.[6]

Fal. Brook, is his name?

So, in Heywood and Rowley's comedy, called *Fortune by Land and Sea*:——"diſplay'd their enſigns, *up with all their feights*, their matches in their cocks," &c. Again, in *The Chriſtian turned Turk*, 1612: "Lace the netting, and let down the *fights*, make ready the ſhot," &c. Again, in *The Fair Maid of the Weſt*, 1615:

"Then now *up with your fights*, and let your enſigns,
"Bleſt with St. George's croſs, play with the winds."

Again, in Beaumont and Fletcher's *Valentinian*:

"——while I were able to endure a tempeſt,
"And bear my *fights* out bravely, till my tackle
"Whiſtled i' th' wind."—— Steevens.

[6] *—one maſter Brook below would fain ſpeak with you, and be* acquainted with you; *and hath* ſent your worſhip a morning's draught of ſack.] It ſeems to have been a common cuſtom at taverns, in our author's time, to ſend preſents of wine from one room to another, either as a memorial of friendſhip, or (as in the preſent inſtance) by way of introduction to acquaintance. Of the exiſtence of this practice the following anecdote of Ben Jonſon and the ingenious Biſhop Corbet furniſhes a proof. "Ben Jonſon was at a tavern, and in comes Biſhop Corbet (but not ſo then) into the next room. Ben Jonſon calls for a quart of *raw* wine, and gives it to the tapſter. 'Sirrah, ſays he, carry this to the gentleman in the next chamber, and tell him, I ſacrifice my ſervice to him.' The fellow did, and in thoſe words. Friend, ſays Dr. Corbet, I thank him for his love; but 'pr'ythee tell him from me that he is miſtaken; for *ſacrifices* are always *burnt*." *Merry Paſſages and Jeaſts*, MSS. Harl. 6395. Malone.

Bard. Ay, ſir.

Fal. Call him in; [*Exit* Bardolph.] Such Brooks are welcome to me, that o'erflow ſuch liquor. Ah! ha! miſtreſs Ford and miſtreſs Page, have I encompaſs'd you? go to; *via!*[7]

Re-enter Bardolph, *with* Ford *diſguiſed.*

Ford. Bleſs you, ſir.

Fal. And you, ſir: Would you ſpeak with me?

Ford. I make bold, to preſs with ſo little preparation upon you.

Fal. You're welcome; What's your will? Give us leave, drawer. [*Exit* Bardolph.

Ford. Sir, I am a gentleman that have ſpent much; my name is Brook.

Fal. Good maſter Brook, I deſire more acquaintance of you.

Ford. Good ſir John, I ſue for yours: not to charge you;[8] for I muſt let you underſtand, I think myſelf in better plight for a lender than you are: the which hath ſomething embolden'd me to this unſeaſon'd intruſion; for they ſay, if money go before, all ways do lie open.

Fal. Money is a good ſoldier, ſir, and will on.

[7] ——*go to*; via!] This cant phraſe of exultation or defiance, is common in the old plays. So, in *Blurt Maſter Conſtable:*

"*Via* for fate! Fortune, lo! this is all." Steevens.

Markham uſes this word as one of the vocal helps neceſſary for reviving a horſe's ſpirits in galloping large rings, when he grows ſlothful. Hence this cant phraſe (perhaps from the Italian, *via*) may be uſed on other occaſions to quicken or pluck up courage. Tollet.

[8] ——*not to charge you*;] That is, not with a purpoſe of putting you to expence, or *being burthenſome.* Johnson.

Ford. Troth, and I have a bag of money here troubles me: if you will help me to bear it, ſir John, take all, or half, for eaſing me of the carriage.

Fal. Sir, I know not how I may deſerve to be your porter.

Ford. I will tell you, ſir, if you will give me the hearing.

Fal. Speak, good maſter Brook; I ſhall be glad to be your ſervant.

Ford. Sir, I hear you are a ſcholar,—I will be brief with you;——and you have been a man long known to me, though I had never ſo good means, as deſire, to make myſelf acquainted with you. I ſhall diſcover a thing to you, wherein I muſt very much lay open mine own imperfection: but, good ſir John, as you have one eye upon my follies, as you hear them unfolded, turn another into the regiſter of your own; that I may paſs with a reproof the eaſier, ſith[9] you yourſelf know, how eaſy it is to be ſuch an offender.

Fal. Very well, ſir; proceed.

Ford. There is a gentlewoman in this town, her huſband's name is Ford.

Fal. Well, ſir.

Ford. I have long loved her, and, I proteſt to you, beſtow'd much on her; follow'd her with a doting obſervance; engroſs'd opportunities to meet her; fee'd every ſlight occaſion, that could but niggardly give me ſight of her; not only bought many preſents to give her, but have given largely to many, to know what ſhe would have given: briefly, I have purſued her, as love hath purſued me; which hath been, on the wing of all occaſions. But whatſoever

[9] ——*ſith*—] i. e. ſince. Steevens.

I have merited, either in my mind, or in my means, meed,[2] I am ſure, I have received none; unleſs experience be a jewel: that I have purchaſed at an infinite rate; and that hath taught me to ſay this:

Love like a ſhadow flies, when ſubſtance love purſues;
Purſuing that that flies, and flying what purſues.[3]

Fal. Have you received no promiſe of ſatisfaction at her hands?

Ford. Never.

Fal. Have you importuned her to ſuch a purpoſe?

Ford. Never.

Fal. Of what quality was your love then?

Ford. Like a fair houſe, built upon another man's ground; ſo that I have loſt my edifice, by miſtaking the place where I erected it.

Fal. To what purpoſe have you unfolded this to me?

Ford. When I have told you that, I have told you

[2] ——*meed,*] i. e. reward. So Spenſer:

"A roſy garland was the victor's *meed.*"

Again, in our author's *Two Gentlemen of Verona:*

"Vouchſafe me for my *meed* but one fair look." Steevens.

[3] *Love like a ſhadow flies, when ſubſtance love purſues;*
Purſuing that that flies, and flying what purſues.] Theſe lines have much the air of a quotation, but I know not whether they belong to any contemporary writer. In Florio's *Second Fruites*, 1591, I find the following verſes:

"Di donne e, et ſempre fu natura,
"Odiar chi l'ama, e chi non l'ama cura."

Again:

"——Sono ſimili a crocodilli
"Chi per prender l'huomo, piangono, e preſo la devorano,
"Chi le fugge ſequono, e chi le ſeque fuggono."

Thus tranſlated by Florio:

"——they are like crocodiles,
"They weep to winne, and wonne they cauſe to die,
"*Follow men flying, and men following fly.*" Malone.

all. Some ſay, that, though ſhe appear honeſt to me, yet, in other places, ſhe enlargeth her mirth ſo far, that there is ſhrewd conſtruction made of her. Now, ſir John, here is the heart of my purpoſe: You are a gentleman of excellent breeding, admirable diſcourſe, of great admittance,[4] authentick in your place and perſon, generally allowed[5] for your many war-like, court-like, and learned preparations.

Fal. O, ſir!

Ford. Believe it, for you know it:—There is money; ſpend it, ſpend it; ſpend more; ſpend all I have; only give me ſo much of your time in exchange of it, as to lay an amiable ſiege[6] to the honeſty of this Ford's wife: uſe your art of wooing, win her to conſent to you; if any man may, you may as ſoon as any.

Fal. Would it apply well to the vehemency of your affection, that I ſhould win what you would enjoy? Methinks, you preſcribe to yourſelf very prepoſterouſly.

Ford. O, underſtand my drift! ſhe dwells ſo ſecurely on the excellency of her honour, that the folly of my ſoul dares not preſent itſelf; ſhe is too bright to be look'd againſt.[7] Now, could I come

[4] —*of* great admittance,] i. e. admitted into all, or the greateſt companies. Steevens.

[5] ——*generally* allowed—] *Allowed* is *approved*. So, in *King Lear*:

" ——if your ſweet ſway
" *Allow* obedience," &c. Steevens.

[6] ——*to lay an* amiable *ſiege*—] i. e. a ſiege of love. So, in *Romeo and Juliet*:

" ——the *ſiege* of *loving* terms." Malone.

[7] *She is too bright to be look'd againſt.*]

" Nimium lubricus aſpici." *Hor.* Malone.

to her with any detection in my hand, my desires had instance and argument [8] to commend themselves; I could drive her then from the ward of her purity,[9] her reputation, her marriage vow, and a thousand other her defences, which now are too strongly embattled against me: What say you to't, sir John?

Fal. Master Brook, I will first make bold with your money; next, give me your hand; and last, as I am a gentleman, you shall, if you will, enjoy Ford's wife.

Ford. O good sir!

Fal. Master Brook, I say you shall.

Ford. Want no money, sir John, you shall want none.

Fal. Want no mistress Ford, master Brook, you shall want none. I shall be with her (I may tell you,) by her own appointment; even as you came in to me, her assistant, or go-between, parted from me: I say, I shall be with her between ten and eleven; for at that time the jealous rascally knave, her husband, will be forth. Come you to me at night; you shall know how I speed.

[8] —— instance *and argument* ——] *Instance* is *example.* JOHNSON.

[9] —— *the* ward *of her purity*,] i. e. The *defence* of it. STEEVENS.

What Ford means to say is, that if he could once detect her in a crime, he should then be able to drive her from those *defences* with which she would otherwise *ward* off his addresses, such as her purity, her reputation, her marriage vow, &c.

So, in *The Winter's Tale*, Hermione, speaking of Polixenes, says to Leontes,

" ——Tell him, you're sure
" All in Bohemia's well," &c. " Say this to him,
" He's beat from his best *ward*." M. MASON.

Ford. I am bleſt in your acquaintance. Do you know Ford, ſir?

Fal. Hang him, poor cuckoldly knave! I know him not:—yet I wrong him, to call him poor; they ſay, the jealous wittolly knave hath maſſes of money; for the which his wife ſeems to me well-favour'd. I will uſe her as the key of the cuckoldly rogue's coffer; and there's my harveſt-home.

Ford. I would you knew Ford, ſir; that you might avoid him, if you ſaw him.

Fal. Hang him, mechanical ſalt-butter rogue! I will ſtare him out of his wits; I will awe him with my cudgel: it ſhall hang like a meteor o'er the cuckold's horns: maſter Brook, thou ſhalt know, I will predominate over the peaſant, and thou ſhalt lie with his wife.—Come to me ſoon at night:—Ford's a knave, and I will aggravate his ſtile;[2] thou, maſter Brook, ſhalt know him for knave and cuckold:—come to me ſoon at night. [*Exit.*

Ford. What a damn'd Epicurean raſcal is this! —My heart is ready to crack with impatience.—Who ſays, this is improvident jealouſy? My wife hath ſent to him, the hour is fixed, the match is made. Would any man have thought this?—See the hell of having a falſe woman! my bed ſhall be abuſed, my coffers ranſacked, my reputation gnawn at; and I ſhall not only receive this villainous wrong, but ſtand under the adoption of abominable

[2] —— *and I will aggravate his* ſtile;] *Stile* is a phraſe from the Herald's office. Falſtaff means, that *he will add more titles to thoſe he already enjoys.* So, in Heywood's *Golden Age*, 1611:

"I will create lords of a *greater ſtyle.*"

Again, in Spenſer's *Faery Queen*, B. V. c. 2:

"As to abandon that which doth contain
"Your honour's *ſtile*, that is, your warlike ſhield."

STEEVENS.

terms, and by him that does me this wrong. Terms! names!——Amaimon ſounds well; Lucifer, well; Barbaſon,[3] well; yet they are devils' additions, the names of fiends: but cuckold! wittol-cuckold![4] the devil himſelf hath not ſuch a name. Page is an aſs, a ſecure aſs; he will truſt his wife, he will not be jealous: I will rather truſt a Fleming with my butter, parſon Hugh the Welchman with my cheeſe, an Iriſhman with my aqua-vitæ bottle,[5] or a thief to walk my ambling gelding, than my wife with herſelf: then ſhe plots, then ſhe ruminates, then ſhe deviſes: and what they think in their hearts they may effect, they will break their hearts but they will effect. Heaven be praiſed for my jealouſy!—Eleven o'clock[6] the hour;—I will prevent

[3] ——*Amaimon*—*Barbaſon*,] The reader who is curious to know any particulars concerning theſe dæmons, may find them in Reginald Scott's *Inventarie of the Names, Shapes, Powers, Governement, and Effects of Devils and Spirits, of their ſeveral Segnories and Degrees: a ſtrange Diſcourſe woorth the reading*, p. 377, &c. From hence it appears that *Amaimon* was *king of the Eaſt*, and *Barbatos* a great *countie or earle*. STEEVENS.

[4] ——wittol-*cuckold!*] One who knows his wife's falſehood, and is contented with it;—from *wittan*, Sax. to know. MALONE.

[5] ——*an* Iriſhman *with my* aqua-vitæ *bottle*,] Heywood, in his *Challenge for Beauty*, 1636, mentions the love of *aqua-vitæ* as characteriſtick of the *Iriſh*:

" The Briton he metheglin quaffs,
" The *Iriſh aqua-vitæ*."

The Iriſh *aqua-vitæ*, I believe, was not brandy, but *uſquebaugh*, for which Ireland has been long celebrated. MALONE.

Dericke, in *The Image of Irelande*, 1581, Sign. F 2, mentions *Uſkebeaghe*, and in a note explains it to mean *aqua vitæ*. REED.

[6] ——*Eleven o'clock*—] Ford ſhould rather have ſaid *ten o'clock*: the time was between ten and eleven; and his impatient ſuſpicion was not likely to ſtay beyond the time. JOHNSON.

It was neceſſary for the plot that he ſhould miſtake the hour, and come too late. M. MASON.

It is neceſſary for the buſineſs of the piece that Falſtaff ſhould be at Ford's houſe before his return. Hence our author made him name

this, detect my wife, be revenged on Falſtaff, and laugh at Page. I will about it; better three hours too ſoon, than a minute too late. Fie, fie, fie! cuckold! cuckold! cuckold! [*Exit.*

SCENE III.

Windſor Park.

Enter CAIUS *and* RUGBY.

CAIUS. Jack Rugby!

RUG. Sir.

CAIUS. Vat is de clock, Jack?

RUG. 'Tis paſt the hour, ſir, that ſir Hugh promiſed to meet.

CAIUS. By gar, he has ſave his ſoul, dat he is no come; he has pray his Pible vell, dat he is no come: by gar, Jack Rugby, he is dead already, if he be come.

RUG. He is wiſe, ſir; he knew, your worſhip would kill him, if he came.

CAIUS. By gar, de herring is no dead, ſo as I vill kill him. Take your rapier, Jack; I vill tell you how I vill kill him.

RUG. Alas, ſir, I cannot fence.

CAIUS. Villainy, take your rapier.

RUG. Forbear; here's company.

the later hour. See Act III. ſc. ii:—"The clock gives me my cue;—there *I ſhall find Falſtaff.*" When he ſays above, "I ſhall prevent *this*," he means, not the meeting, but his wife's effecting her purpoſe. MALONE.

Enter HOST, SHALLOW, SLENDER *and* PAGE.

Host. 'Bleſs thee, bully doctor.

Shal. 'Save you, maſter doctor Caius.

Page. Now, good maſter doctor!

Slen. Give you good-morrow, ſir.

Caius. Vat be all you, one, two, tree, four, come for?

Host. To ſee thee fight, to ſee thee foin,[7] to ſee thee traverſe, to ſee thee here, to ſee thee there; to ſee thee paſs thy punto, thy ſtock,[8] thy reverſe, thy diſtance, thy montánt. Is he dead, my Ethiopian? is he dead, my Franciſco?[9] ha, bully! What ſays my Æſculapius? my Galen? my heart of elder?[2] ha! is he dead, bully Stale?[3] is he dead?

[7] —— *to ſee thee* foin,] To *foin*, I believe, was the ancient term for making a thruſt in fencing, or tilting. So, in *The Wiſe Woman of Hogſdon*, 1638:

" I had my wards, and *foins*, and quarter-blows."

Again, in *The Devil's Charter*, 1607:

" —— ſuppoſe my duellift
" Should falſify the *foine* upon me thus,
" Here will I take him."

Spenſer, in his *Faery Queen*, often uſes the word *foin*. So, in B. II. c. 8:

" And ſtrook and *foyn'd*, and laſh'd outrageouſly."

Again, in Holinſhed: p. 833: " Firſt ſix *foines* with hand-ſpeares," &c. STEEVENS.

[8] —— *thy* ſtock,] Stock is a corruption of *ſtocata*, Ital. from which language the technical terms that follow are likewiſe adopted. STEEVENS.

[9] —— *my* Franciſco?] He means, my Frenchman. The quarto reads—my *Francoyes*. MALONE.

[2] —— *my heart of elder?*] It ſhould be remembered, to make this joke reliſh, that the *elder* tree has *no heart*. I ſuppoſe this expreſſion was made uſe of in oppoſition to the common one, *heart of oak*. STEEVENS.

[3] —— *bully* Stale?] The reaſon why Caius is called bully *Stale*,

Caius. By gar, he is de coward Jack prieſt of the vorld; he is not ſhow his face.

Hoſt. Thou art a Caſtilian [4] king, Urinal! Hector of Greece, my boy!

and afterwards *Urinal*, muſt be ſufficiently obvious to every reader, and eſpecially to thoſe whoſe credulity and weakneſs have enrolled them among the patients of the preſent *German* empiric, who calls himſelf *Doctor* Alexander Mayerſbach. Steevens.

4 ——*Caſtilian*—] Sir T. Hanmer reads—*Cardalian*, as uſed corruptedly for *Cœur de lion*, Johnson.

Caſtilian and *Ethiopian*, like *Cataian*, appear in our author's time to have been cant terms. I have met with them in more than one of the old comedies. So, in a deſcription of the *Armada* introduced in the *Stately Moral of the Three Lords of London*, 1590:

"To carry, as it were, a careleſs regard of theſe *Caſtilians*, and their accuſtom'd bravado."

Again:

"To parley with the proud *Caſtilians*."

I ſuppoſe *Caſtilian* was the cant term for *Spaniard* in general. Steevens.

I believe this was a popular ſlur upon the Spaniards, who were held in great contempt after the buſineſs of the *Armada*. Thus we have a *Treatiſe Paræneticall, wherein is ſhewed the right way to reſiſt the* Caſtilian king: and a ſonnet, prefixed to *Lea's Anſwer to the Untruths publiſhed in Spain, in glorie of their ſuppoſed Victory atchieved againſt our Engliſh Navie*, begins:

"Thou fond *Caſtilian king!*"—and ſo in other places. Farmer.

Dr. Farmer's obſervation is juſt. Don Philip the Second affected the title of King of Spain; but the realms of Spain would not agree to it, and only ſtyled him King of *Caſtile* and Leon, &c. and ſo he wrote himſelf. His cruelty and ambitious views upon other ſtates, rendered him univerſally deteſted. The *Caſtilians*, being deſcended chiefly from Jews and Moors, were deemed to be of a malign and perverſe diſpoſition; and hence, perhaps, the term *Caſtilian* became opprobrious. I have extracted this note from an old pamphlet, called *The Spaniſh Pilgrime*, which I have reaſon to ſuppoſe is the ſame diſcourſe with the *Treatiſe Paræneticall*, mentioned by Dr. Farmer. Tollet.

Dr. Farmer, I believe, is right. The hoſt, who, availing himſelf of the poor Doctor's ignorance of Engliſh phraſeology, applies to him all kind of opprobrious terms, here means to call him *a coward*. So, in *The Three Lords of London*, 1590:

Caius. I pray you, bear vitneſs that me have ſtay ſix or ſeven, two, tree hours for him, and he is no come.

Shal. He is the wiſer man, maſter doctor: he is a curer of ſouls, and you a curer of bodies; if you ſhould fight, you go againſt the hair[5] of your profeſſions: is it not true, maſter Page?

Page. Maſter Shallow, you have yourſelf been a great fighter, though now a man of peace.

Shal. Bodykins, maſter Page, though I now be old, and of the peace, if I ſee a ſword out, my finger itches to make one: though we are juſtices, and doctors, and churchmen, maſter Page, we have ſome ſalt of our youth in us; we are the ſons of women, maſter Page.

Page. 'Tis true, maſter Shallow.

Shal. It will be found ſo, maſter Page. Maſter doctor Caius, I am come to fetch you home. I am ſworn of the peace: you have ſhowed yourſelf a wiſe phyſician, and ſir Hugh hath ſhown himſelf a wiſe and patient churchman: you muſt go with me, maſter doctor.

" My lordes, what means theſe gallants to performe?
" Come theſe *Caſtillian cowards* but to brave?
" Do all theſe mountains move, to breed a mouſe?"

There may, however, be alſo an alluſion to his profeſſion, as a water-*caſter*.

I know not whether we ſhould not rather point—Thou art a Caſtilian, king-urinal! &c.

In *K. Henry VIII.* Wolſey is called count-cardinal. Malone.

[5] ——*againſt the* hair, *&c.*] This phraſe is proverbial, and is taken from ſtroking the *hair* of animals a contrary way to that in which it grows. So, in T. Churchyard's *Diſcourſe of Rebellion*, &c. 1570:

" You ſhoote amis when boe is drawen to eare,
" And bruſh the cloth full fore *againſt the heare*."

We now ſay againſt the *grain*. Steevens.

Host. Pardon, gueſt juſtice:—A word, monſieur Muck-water.[6]

Caius. Muck-vater! vat is dat?

Host. Muck-water, in our Engliſh tongue, is valour, bully.

[6] —*Muck-water.*] The old copy reads—mock-water. Steevens.

The hoſt means, I believe, to reflect on the inſpection of urine, which made a conſiderable part of practical phyſick in that time; yet I do not well ſee the meaning of *mock-water*. Johnson.

Dr. Farmer judiciouſly propoſes to read—*muck-water*, i. e. the drain of a dunghill.

Henry Cornelius Agrippa, *of the Vanitie and Uncertainty of Artes and Sciences, Engliſhed by James Sanford, Gent.* bl. l. 4to. 1569. might have furniſhed Shakſpeare with a ſufficient hint for the compound term *muck-water*, as applied to Dr. Caius. Dr. Farmer's emendation is completely countenanced by the ſame work, p. 145.

"Furthermore, Phiſitians oftentimes be contagious by reaſon of *urine*," &c. but the reſt of the paſſage (in which the names of *Eſculapius*, *Hippocrates*, &c. are ludicrouſly introduced) is too indelicate to be laid before the reader. Steevens.

Muck-water, as explained by Dr. Farmer, is mentioned in *Evelyn's Philoſophical Diſcourſe on Earth*, 1676, p. 160. Reed.

A word, Monſieur Muck-water.] The ſecond of theſe words was recovered from the early quarto by Mr. Theobald. Some years ago I ſuſpected that *mock-water*, which appears to me to afford no meaning, was corrupt, and that the author wrote—*Make*-water. I have ſince obſerved that the words *mock* and *make* are often confounded in the old copies, and have therefore now more confidence in my conjecture. It is obſervable that the hoſt, availing himſelf of the Doctor's ignorance of Engliſh, annexes to the terms that he uſes a ſenſe directly oppoſite to their real import. Thus, the poor Frenchman is made to believe, that "he will *clapper-claw* thee tightly," ſignifies, "he will make thee *amends*." Again, when he propoſes to be his *friend*, he tells him, "for this I will be thy *adverſary* toward Anne Page." So alſo, inſtead of "heart of *oak*," he calls him "heart of *elder*." In the ſame way, he informs him that *Make-water* means "*valour*."—In the old play called *The Life and Death of Lord Cromwell*, 1602, a female of this name is mentioned. Malone.

I have inſerted Dr. Farmer's emendation in my text. Where is the humour or propriety of calling a *Phyſician—Make-water?* It is ſurely a term of general application. Steevens.

Caius. By gar, then I have as much muck-vater as de Engliſhman :——Scurvy jack-dog-prieſt! by gar, me vil cut his ears.

Host. He will clapper-claw thee tightly, bully.

Caius. Clapper-de-claw! vat is dat?

Host. That is, he will make thee amends.

Caius. By gar, me do look, he ſhall clapper-de-claw me; for, by gar, me vill have it.

Host. And I will provoke him to't, or let him wag.

Caius. Me tank you for dat.

Host. And moreover, bully,—But firſt, maſter gueſt, and maſter Page, and eke cavalero Slender, go you through the town to Frogmore. [*Aſide to them.*

Page. Sir Hugh is there, is he?

Host. He is there: ſee what humour he is in; and I will bring the doctor about by the fields: will it do well?

Shal. We will do it.

Page. Shal. and Slen. Adieu, good maſter doctor.

[*Exeunt* Page, Shallow *and* Slender.

Caius. By gar, me vill kill de prieſt; for he ſpeak for a jack-an-ape to Anne Page.

Host. Let him die: but, firſt, ſheath thy impatience; throw cold water on thy choler:[7] go about the fields with me through Frogmore; I will bring thee where miſtreſs Anne Page is, at a farm-houſe a feaſting; and thou ſhall woo her: Cry'd game, ſaid I well?[8]

[7] ——*throw cold water on thy choler:*] So, in *Hamlet:*

"Upon the heat and flame of thy diſtemper
"Sprinkle cool patience." Steevens.

[8] —— cry'd game, *ſaid I well?*] Mr. Theobald alters this nonſenſe to *try'd game*; that is, to nonſenſe of a worſe com-

Caius. By gar, me tank you for dat: by gar, I love you; and I ſhall procure-a you de good gueſt,

plexion. Shakſpeare wrote and pointed thus, CRY AIM, *ſaid I well?* i. e. conſent to it, approve of it. Have not I made a good propoſal? for *to cry aim* ſignifies to conſent to, or approve of any thing. So, again in this play: *And to theſe violent proceedings all my neighbours ſhall* CRY AIM, i. e. approve them. And again, in *King John*, Act II. ſc. ii:

" It ill becomes this preſence to *cry aim*
" To theſe ill-tuned repetitions."

i. e. to approve of, or encourage them. The phraſe was taken, originally, from archery. When any one had challenged another to ſhoot at the butts (the perpetual diverſion, as well as exerciſe, of that time,) the ſtanders-by uſed to ſay one to the other, *Cry aim*, i. e. accept the challenge. Thus Beaumont and Fletcher, in *The Fair Maid of the Inn*, Act V. make the Duke ſay:

" —— *muſt I cry* AIME
" To this unheard of inſolence?"——

i. e. encourage it, and agree to the requeſt of the duel, which one of his ſubjects had inſolently demanded againſt the other.——But here it is remarkable, that the ſenſeleſs editors, not knowing what to make of the phraſe, *Cry aim*, read it thus:

" —— muſt I cry AI-ME;"

as if it was a note of interjection. So again, Maſſinger, in his *Guardian:*

" I will CRY AIM, and in another room
" Determine of my vengeance"——

And again, in his *Renegado:*

" —— to play the pander
" To the viceroy's looſe embraces, and *cry aim*,
" While he by force or flattery," &c.——

But the Oxford editor transforms it to *Cock o' the Game*; and his improvements of Shakſpeare's language abound with theſe modern elegances of ſpeech, ſuch as *mynheers*, *bull-baitings*, &c.

WARBURTON.

Dr. Warburton is right in his explanation of *cry aim*, and in ſuppoſing that the phraſe was taken from *archery*; but is certainly wrong in the particular practice which he aſſigns for the original of it. It ſeems to have been the office of the *aim-crier*, to give notice to the *archer* when he was within a proper diſtance of his mark, or in a direct line with it, and to point out why he failed to ſtrike it. So, in *All's loſt by Luſt*, 1633:

" He *gives* me *aim*, I am three bows too ſhort;
" I'll come up nearer next time."

de earl, de knight, de lords, de gentlemen, my patients.

Again, in *Vittoria Corombona*, 1612:

" I'll *give aim* to you,
" And tell how near you ſhoot."

Again, in *The Spaniſh Gipſie*, by Rowley and Middleton, 1653: " Though I am no great mark in reſpect of a huge butt, yet I can tell you, great bobbers have ſhot at me, and ſhot golden arrows; but I myſelf *gave aim*, thus:—wide, four bows; ſhort, three and a half;" &c. Again, in Green's *Tu Quoque* (no date) " We'll ſtand by, and *give aim*, and holoo if you hit the clout." Again, in Jarvis Markham's *Engliſh Arcadia*, 1607: " Thou ſmiling *aim-crier* at princes' fall." Again, *ibid.* " —— while her own creatures, like *aim criers*, beheld her miſchance with nothing but lip-pity." In Ames's *Typographical Antiquities*, p. 402, a book is mentioned, called " *Ayme for Finſburie Archers*, or an Alphabetical Table of the name of every *Mark* in the ſame Fields, with their *true Diſtances*, both by the Map and the Dimenſuration of the Line, &c. 1594." Shakſpeare uſes the phraſe again, in *The Two Gentlemen of Verona*, ſcene the laſt, where it undoubtedly means to *encourage*:

" Behold her that *gave aim* to all thy vows."

So, in *The Palſgrave*, by W. Smith, 1615:

" Shame to us all, if we *give aim* to that."

Again, in *The Revenger's Tragedy*, 1607:

" A mother to *give aim* to her own daughter!"

Again, in *Fenton's Tragical Diſcourſes*, bl. l. 1567. " —Standyng rather in his window to—*crye ayme*, than helpyng any waye to part the fraye," p. 165. b.

The original and literal meaning of this expreſſion may be aſcertained from ſome of the foregoing examples, and its figurative one from the reſt; for, as Dr. Warburton obſerves, it can mean nothing in theſe latter inſtances, but to *conſent to*, *approve*, or *encourage*.—It is not, however, the reading of *Shakſpeare* in the paſſage before us, and therefore, we muſt ſtrive to produce ſome ſenſe from the words which we find there—*cry'd game*.

We yet ſay, in colloquial language, that ſuch a one is—*game*—or *game to the back*. There is ſurely no need of blaming Theobald's emendation with ſuch ſeverity. *Cry'd game* might mean, in thoſe days,—a *profeſs'd buck*, one who was as well known by the report of his gallantry, as he could have been by *proclamation*. Thus, in *Troilus and Creſſida*:

" On whoſe bright creſt, fame, with her loud'ſt O-yes,
" *Cries*, this is he."

Host. For the which, I will be thy adverſary toward Anne Page; ſaid I well?

Caius. By gar, 'tis good; vell ſaid.

Host. Let us wag then.

Caius. Come at my heels, Jack Rugby. [*Exeunt.*

ACT III. SCENE I.

A Field near Frogmore.

Enter Sir Hugh Evans *and* Simple.

Eva. I pray you now, good maſter Slender's ſerving-man, and friend Simple by your name, which way have you looked for maſter Caius, that calls himſelf *Doctor of Phyſick?*

Sim. Marry, ſir, the city-ward,[9] the park-ward,

Again, in *All's Well that Ends Well*, Act II. ſc. i:

" —— find what you ſeek,
" That fame may *cry you loud.*"

Again, in Ford's *Lover's Melancholy*, 1629:

" A gull, an arrant gull *by proclamation.*"

Again, in *King Lear*: " —— A *proclaim'd* prize." Again, in *Troilus and Creſſida*:

" Thou art *proclaim'd* a fool, I think."

Cock of the Game, however, is not, as Dr. Warburton pronounces it, a *modern elegancy of ſpeech*, for it is found in Warner's *Albion's England*, 1602: B. XII. c. 74: " This *cocke of game*, and (as might ſeeme) this hen of that ſame fether." Again, in *The Martial Maid*, by Beaumont and Fletcher:

" O craven chicken of a *cock o' th' game!*"

And in many other places. Steevens.

9 —— *the* city-ward,] The old editions read—the *Pittie-ward*, the modern editors the *Pitty-wary*. There is now no place that anſwers to either name at Windſor. The author might poſſibly have written (as I have printed) the *City-ward*, i. e. towards London.

every way; old Windſor way, and every way but the town way.

Eva. I moſt fehemently deſire you, you will alſo look that way.

Sim. I will, ſir.

Eva. 'Pleſs my ſoul! how full of cholers I am, and trempling of mind!—I ſhall be glad, if he have deceived me:—how melancholies I am!—I will knog his urinals about his knave's coſtard, when I have good opportunities for the 'ork:—'pleſs my ſoul!

[*Sings.*

To ſhallow rivers,[2] *to whoſe falls*
Melodious birds ſing madrigals;

In the Itinerarium, however, of *William de Worceſtre*, p. 251. the following account of diſtances in the City of Briſtol occurs. "*Via de Pyttey* a *Pyttey*-yate, porta vocata Nether *Pyttey*, uſque antiquam portam *Pyttey* uſque viam ducentem ad Wynch-ſtrete continet 140 greſſus," &c. &c. The word — *Pittey*, therefore, which ſeems unintelligible to us, might anciently have had an obvious meaning. STEEVENS.

2 *To ſhallow rivers*, &c.] This is part of a beautiful little poem of the author's; which poem, and the anſwer to it, the reader will not be diſpleaſed to find here.

The Paſſionate Shepherd to his Love.

" Come live with me, and be my love,
" And we will all the pleaſures prove
" That hills and vallies, dale and field,
" And all the craggy mountains yield.
" There will we ſit upon the rocks,
" And ſee the ſhepherds feed their flocks,
" By ſhallow rivers, by whoſe falls
" Melodious birds ſing madrigals:
" There will I make thee beds of roſes
" With a thouſand fragrant poſies,
" A cap of flowers, and a kirtle
" Imbroider'd all with leaves of myrtle;
" A gown made of the fineſt wool,
" Which from our pretty lambs we pull;
" Fair lined ſlippers for the cold,
" With buckles of the pureſt gold;

There will we make our peds of roſes,
And a thouſand fragrant poſies.
To ſhallow ——

" A belt of ſtraw, and ivy buds,
" With coral claſps, and amber ſtuds:
" And if theſe pleaſures may thee move,
" Come live with me, and be my love.
" Thy ſilver diſhes for thy meat,
" As precious as the gods do eat,
" Shall on an ivory table be
" Prepar'd each day for thee and me.
" The ſhepherd ſwains ſhall dance and ſing,
" For thy delight each May morning:
" If theſe delights thy mind may move,
" Then live with me, and be my love."*

The Nymph's Reply to the Shepherd.

" If that the world and love were young,
" And truth in every ſhepherd's tongue,
" Theſe pretty pleaſures might me move
" To live with thee, and be thy love.
" But time drives flocks from field to fold,
" When rivers rage, and rocks grow cold,
" And Philomel becometh dumb,
" And all complain of cares to come:
" The flowers do fade, and wanton fields
" To wayward winter reckoning yields.
" A honey tongue, a heart of gall,
" Is fancy's ſpring, but ſorrow's fall.
" Thy gowns, thy ſhoes, thy beds of roſes,
" Thy cap, thy kirtle, and thy poſies,
" Soon break, ſoon wither, ſoon forgotten,
" In folly ripe, in reaſon rotten.
" Thy belt of ſtraw, and ivy buds,
" Thy coral claſps, and amber ſtuds;
" All theſe in me no means can move
" To come to thee, and be thy love.
" What ſhould we talk of dainties then,
" Of better meat than's fit for men?

* The concluſion of this and the following poem ſeem to have furniſhed Milton with the hint for the laſt lines both of his *Allegro* and *Penſeroſo*. STEEVENS.

'Mercy on me! I have a great diſpoſitions to cry.

" Theſe are but vain: that's only good
" Which God hath bleſs'd, and ſent for food.
" But could youth laſt, and love ſtill breed,
" Had joys no date, and age no need;
" Then theſe delights my mind might move
" To live with thee, and be thy love."

Theſe two poems, which Dr. Warburton gives to Shakſpeare, are, by writers nearer that time, diſpoſed of, one to Marlow, the other to Raleigh. They are read in different copies with great variations. JOHNSON.

In *England's Helicon*, a collection of love-verſes printed in Shakſpeare's life-time, viz. in quarto, 1600, the firſt of them is given to Marlowe, the ſecond to *Ignoto*; and Dr. Percy, in the firſt volume of his *Reliques of Ancient Engliſh Poetry*, obſerves, that there is good reaſon to believe that (not Shakſpeare, but) Chriſtopher Marlowe wrote the ſong, and Sir Walter Raleigh the *Nymph's Reply*; for ſo we are poſitively aſſured by Iſaac Walton, a writer of ſome credit, who has inſerted them both in his *Compleat Angler*, under the character of " That ſmooth ſong which was made by *Kit Marlowe*, now at leaſt fifty years ago; and an *anſwer* to it, which was made by Sir Walter Raleigh in his younger days . . . . . Old faſhioned poetry, but choicely good." See *The Reliques*, &c. Vol. I. p. 218, 221, third edit.

In Shakſpeare's ſonnets, printed by Jaggard, 1599, this poem was imperfectly publiſhed, and attributed to Shakſpeare. Mr. Malone, however, obſerves, that " What ſeems to aſcertain it to be Marlowe's, is, that one of the lines is found (and not as a quotation) in a play of his—*The Jew of Malta*; which, though not printed till 1633, muſt have been written before 1593, as he died in that year:"

" Thou in thoſe groves, by Dis above,
" *Shalt live with me, and be my love.*" STEEVENS.

Evans in his panick miſ-recites the lines, which in the original run thus:

" There will we ſit upon the rocks,
" And ſee the ſhepherds feed their flocks,
" *By* ſhallow rivers, to whoſe falls
" Melodious birds ſing madrigals:
" There will *I* make *thee* beds of roſes
" *With* a thouſand fragrant poſies," &c.

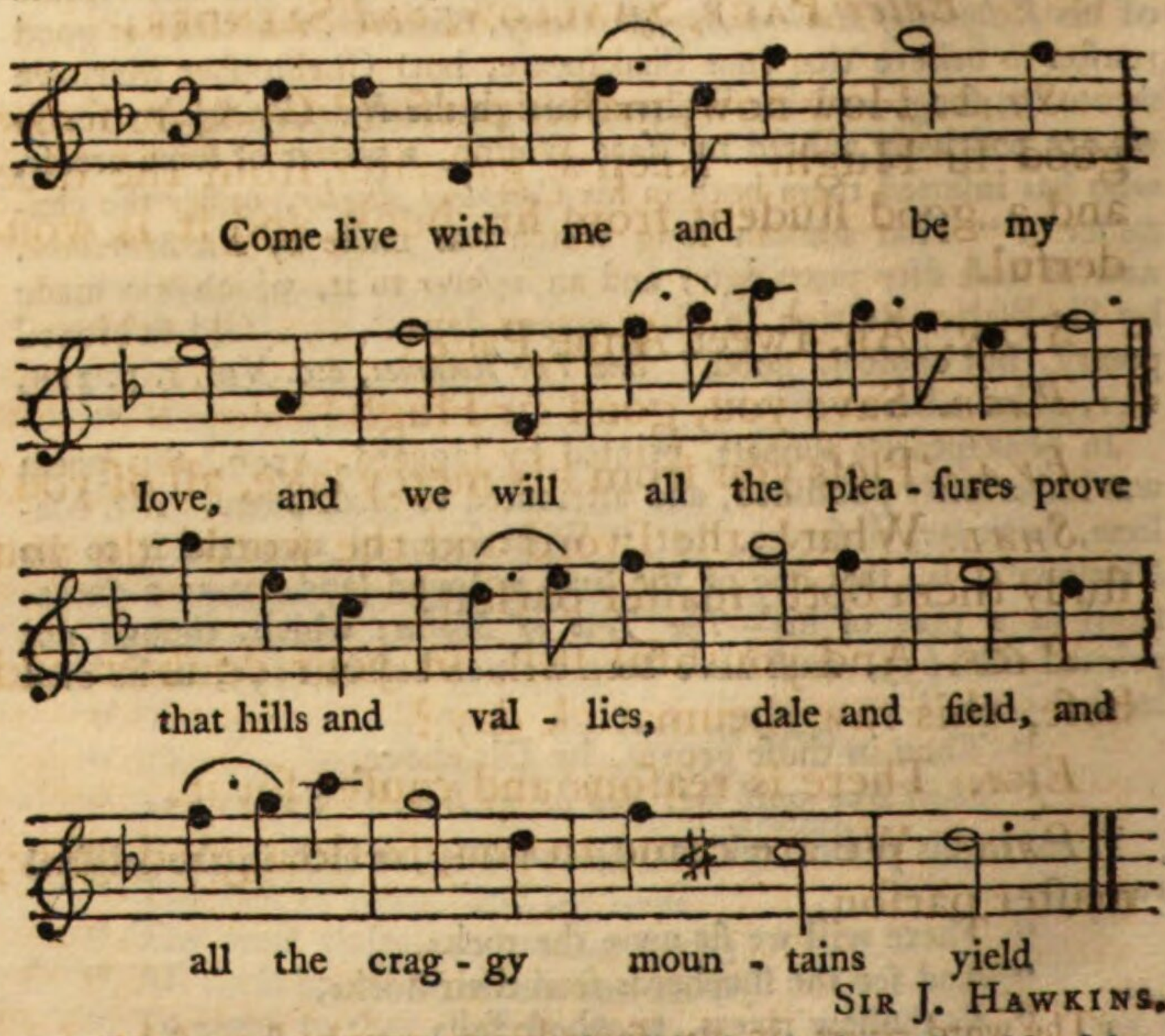
In the modern editions the verſes ſung by Sir Hugh have been corrected, I think, improperly. His miſ-recitals were certainly intended.—He *ſings* on the preſent occaſion, to ſhew that he is not

Melodious birds ſing madrigals;—
When as I ſat in Pabylon,[3]*——*
And a thouſand vagram poeſies.
To ſhallow ——

afraid. So Bottom, in *A Midſummer Night's Dream:* "I will walk up and down here, and I will *ſing*, that they ſhall hear, I am *not afraid.*" MALONE.

A late editor has obſerved that Evans in his panick ſings, like Bottom, to ſhew he is not afraid. It is rather to keep up his ſpirits; as he ſings in Simple's abſence, when he has "a great diſpoſitions to cry." RITSON.

The tune to which the former was ſung, I have lately diſcovered in a MS. as old as Shakſpeare's time, and it is as follows:



SIR J. HAWKINS.

[3] *When as I ſat in* Pabylon,—] This line is from the old verſion of the 137th Pſalm:

"*When we did ſit in Babylon,*
"The *rivers* round about,
"Then, in remembrance of Sion,
"The tears for grief burſt out."

Simp. Yonder he is coming, this way, ſir Hugh.

Eva. He's welcome:——

To ſhallow rivers, to whoſe falls——

Heaven proſper the right!—What weapons is he?

Sim. No weapons, ſir: There comes my maſter, maſter Shallow, and another gentleman from Frogmore, over the ſtile, this way.

Eva. Pray you, give me my gown; or elſe keep 't in your arms.

Enter Page, Shallow, *and* Slender.

Shal. How now, maſter parſon? Good-morrow, good ſir Hugh. Keep a gameſter from the dice, and a good ſtudent from his book, and it is wonderful.

Slen. Ah, ſweet Anne Page!

Page. Save you, good ſir Hugh!

Eva. 'Pleſs you from his mercy ſake, all of you!

Shal. What! the ſword and the word! do you ſtudy them both, maſter parſon?

Page. And youthful ſtill, in your doublet and hoſe, this raw rheumatick day?

Eva. There is reaſons and cauſes for it.

Page. We are come to you, to do a good office, maſter parſon.

The word *rivers*, in the ſecond line, may be ſuppoſed to have been brought to Sir Hugh's thoughts by the line of Marlowe's madrigal that he has juſt repeated; and in his fright he blends the ſacred and prophane ſong together. The old quarto has—"There lived a man *in Babylon*;" which was the firſt line of an old ſong, mentioned in *Twelfth Night*:—but the other line is more in character. Malone.

Eva. Fery well: What is it?

Page. Yonder is a moſt reverend gentleman, who belike, having received wrong by ſome perſon, is at moſt odds with his own gravity and patience, that ever you ſaw.

Shal. I have lived fourſcore years, and upward;[4] I never heard a man of his place, gravity, and learning, ſo wide of his own reſpect.

Eva. What is he?

Page. I think you know him; maſter doctor Caius, the renowned French phyſician.

4 *I have liv'd* fourſcore *years, and upward*;] We muſt certainly read—*threeſcore*. In *The Second Part of K. Henry IV.* during Falſtaff's interview with Maſter Shallow, in his way to York, which Shakſpeare has evidently choſen to fix in 1412, (though the Archbiſhop's inſurrection actually happened in 1405,) Silence obſerves that it was then *fifty-five years* ſince the latter went to Clements Inn; ſo that, ſuppoſing him to have begun his ſtudies at *ſixteen*, he would be born in 1341, and, conſequently, be a very few years older than John of Gaunt, who, we may recollect, broke his head in the tilt-yard. But, beſides this little difference in age, John of Gaunt at eighteen or nineteen would be above ſix feet high, and poor Shallow, with all his apparel, might have been *truſs'd into an eelſkin*. Dr. Johnſon was of opinion that the preſent play ought to be read between the *Firſt* and *Second Part of Henry IV.* an arrangement liable to objections which that learned and eminent critick would have found it very difficult, if not altogether impoſſible to ſurmount. But, let it be placed where it may, the ſcene is clearly laid between 1402, when Shallow would be *ſixty one*, and 1412, when he had the meeting with Falſtaff: Though one would not, to be ſure, from what paſſes upon that occaſion, imagine the parties had been together ſo lately at Windſor; much leſs that the Knight had ever beaten his worſhip's keepers, kill'd his deer, and broke open his lodge. The alteration now propoſed, however, is in all events neceſſary; and the rather ſo, as Falſtaff muſt be nearly of the ſame age with Shallow, and *fourſcore* ſeems a little too late in life for a man *of his kidney* to be making love to, and even ſuppoſing himſelf admired by, two at a time, travelling in a buck-baſket, thrown into a river, going to the wars, and making priſoners. Indeed, he has luckily put the matter out of all doubt, by telling us, in *The Firſt Part of K. Henry IV.* that his age was "ſome *fifty*, or, by'r lady, *inclining to* three *ſcore*."

RITSON.

Eva. Got's will, and his paſſion of my heart! I had as lief you would tell me of a meſs of porridge.

Page. Why?

Eva. He has no more knowledge in Hibocrates and Galen,—and he is a knave beſides; a cowardly knave, as you would deſires to be acquainted withal.

Page. I warrant you, he's the man ſhould fight with him.

Slen. O, ſweet Anne Page!

Shal. It appears ſo, by his weapons:—Keep them aſunder;—here comes doctor Caius.

Enter Host, Caius *and* Rugby.

Page. Nay, good maſter parſon, keep in your weapon.

Shal. So do you, good maſter doctor.

Host. Diſarm them, and let them queſtion; let them keep their limbs whole, and hack our Engliſh.

Caius. I pray you, let-a me ſpeak a word vit your ear: Verefore vill you not meet a-me?

Eva. Pray you, uſe your patience: In good time.

Caius. By gar, you are de coward, de Jack dog, John ape.

Eva. Pray you, let us not be laughing-ſtogs to other men's humours; I deſire you in friendſhip, and I will one way or other make you amends:—I will knog your urinals about your knave's cogscomb, for miſſing your meetings and appointments.[5]

[5] ——*for miſſing your meetings and appointments.*] Theſe words, which are not in the folio, were recovered from the quarto, by Mr. Pope. Malone.

Caius. Diable!—Jack Rugby,—mine *Hoſt de Jarterre*, have I not ſtay for him, to kill him? have I not, at de place I did appoint?

Eva. As I am a chriſtians ſoul, now, look you, this is the place appointed; I'll be judgement by mine hoſt of the Garter.

Hoſt. Peace, I ſay, Guallia and Gaul, French and Welch;[6] ſoul-curer and body-curer.

Caius. Ay, dat is very good! excellent!

Hoſt. Peace, I ſay; hear mine hoſt of the Garter. Am I politick? am I ſubtle? am I a Machiavel? Shall I loſe my doctor? no; he gives me the potions, and the motions. Shall I loſe my parſon? my prieſt? my ſir Hugh? no; he gives me the proverbs and the no-verbs.—Give me thy hand, terreſtial; ſo:—Give me thy hand, celeſtial; ſo.—— Boys of art, I have deceived you both; I have directed you to wrong places: your hearts are mighty, your ſkins are whole, and let burnt ſack be the iſſue.—Come, lay their ſwords to pawn:—Follow me, lad of peace; follow, follow, follow.

Shal. Truſt me, a mad hoſt:—Follow, gentlemen, follow.

Slen. O, ſweet Anne Page!

[*Exeunt* Shallow, Slender, Page, *and* Hoſt.

Caius. Ha! do I perceive dat? have you make-a de ſot of us?[7] ha, ha!

[6] *Peace, I ſay,* Guallia *and* Gaul, *French* and *Welch*;] Sir Thomas Hanmer reads—*Gallia* and *Wallia:* but it is objected that *Wallia* is not eaſily corrupted into *Gaul*. Poſſibly the word was written *Guallia*. Farmer.

Thus, in *K. Henry VI.* P. II. *Gualtier* for *Walter*. Steevens.

The quarto, 1602, confirms Dr. Farmer's conjecture. It reads—Peace I ſay, *Gawle* and *Gawlia*, French and Welch, &c. Malone.

[7] —— *make-a de* ſot *of us?*] *Sot*, in French, ſignifies *a fool*. Malone.

Eva. This is well; he has made us his vlouting-ſtog.—I deſire you, that we may be friends; and let us knog our prains together, to be revenge on this ſame ſcall, ſcurvy,[8] cogging companion, the hoſt of the Garter.

Caius. By gar, vit all my heart; he promiſe to bring me vere is Anne Page: by gar, he deceive me too.

Eva. Well, I will ſmite his noddles:—Pray you follow. [*Exeunt.*

SCENE II.

The ſtreet in Windſor.

Enter Miſtreſs Page *and* Robin.

Mrs. Page. Nay, keep your way, little gallant; you were wont to be a follower, but now you are a leader: Whether had you rather, lead mine eyes, or eye your maſter's heels?

Rob. I had rather, forſooth, go before you like a man, than follow him like a dwarf.

Mrs. Page. O, you are a flattering boy; now, I ſee, you'll be a courtier.

[8] —— ſcall, *ſcurvy,*] *Scall* was an old word of reproach, as *ſcab* was afterwards.

Chaucer imprecates on his *ſcrivener:*

"Under thy longe lockes mayeſt thou have the *ſcalle.*"

Johnson.

Scall, as Dr. J. interprets it, is a ſcab breaking out in the hair, and approaching nearly to the leproſy. It is uſed by other writers of Shakſpeare's time. You will find what was to be done by perſons afflicted with it, by looking into Leviticus, 13 ch. v. 30, 31, and ſeqq. Whalley.

Enter FORD.

FORD. Well met, miſtreſs Page: Whither go you?

MRS. PAGE. Truly, ſir, to ſee your wife: Is ſhe at home?

FORD. Ay; and as idle as ſhe may hang together, for want of company: I think, if your huſbands were dead, you two would marry.

MRS. PAGE. Be ſure of that,—two other huſbands.

FORD. Where had you this pretty weather-cock?

MRS. PAGE. I cannot tell what the dickens his name is my huſband had him of: What do you call your knight's name, ſirrah?

ROB. Sir John Falſtaff.

FORD. Sir John Falſtaff!

MRS. PAGE. He, he; I can never hit on's name.—There is ſuch a league between my good man and he!—Is your wife at home, indeed?

FORD. Indeed, ſhe is.

MRS. PAGE. By your leave, ſir;—I am ſick, 'till I ſee her. [*Exeunt Mrs.* PAGE *and* ROBIN.

FORD. Has Page any brains? hath he any eyes? hath he any thinking? Sure they ſleep; he hath no uſe of them. Why, this boy will carry a letter twenty miles, as eaſy as a cannon will ſhoot point-blank twelve ſcore. He pieces-out his wife's inclination; he gives her folly motion, and advantage: and now ſhe's going to my wife, and Falſtaff's boy with her. A man may hear this ſhower ſing in the wind![9]—and Falſtaff's boy with her!—Good plots!—they are laid; and our revolted wives ſhare damnation together. Well; I will take him, then tor-

9 *A man may hear this ſhower* ſing in the wind!] This phraſe has already occurred in *The Tempeſt*, Act II. ſc. ii: "I hear it *ſing in the wind.*" STEEVENS.

ture my wife, pluck the borrowed veil of modeſty from the ſo ſeeming miſtreſs Page,[2] divulge Page himſelf for a ſecure and wilful Actæon; and to theſe violent proceedings all my neighbours ſhall cry aim.[3] [*Clock ſtrikes.*] The clock gives me my cue, and my aſſurance bids me ſearch; there I ſhall find Falſtaff: I ſhall be rather praiſed for this, than mocked; for it is as poſitive as the earth is firm,[4] that Falſtaff is there: I will go.

Enter PAGE, SHALLOW, SLENDER, Hoſt, *Sir* HUGH EVANS, CAIUS *and* RUGBY.

SHAL. PAGE, &c. Well met, maſter Ford.

FORD. Truſt me, a good knot: I have good cheer at home; and, I pray you, all go with me.

SHAL. I muſt excuſe myſelf, maſter Ford.

SLEN. And ſo muſt I, ſir; we have appointed to dine with miſtreſs Anne, and I would not break with her for more money than I'll ſpeak of.

SHAL. We have linger'd[5] about a match between

[2] ——*ſo* ſeeming *miſtreſs Page,*] *Seeming* is *ſpecious*. So, in *K. Lear:*

" If ought within that little *ſeeming* ſubſtance."

Again, in *Meaſure for Meaſure*, Act I. ſc. iv:

" —— Hence ſhall we ſee,

" If power change purpoſe, what our *ſeemers* be." STEEVENS.

[3] ——*ſhall* cry aim.] i. e. ſhall *encourage*. So, in *K. John*, Act II. ſc. i:

" It ill beſeems this preſence, to *cry aim*

" To theſe ill-tuned repetitions."

The phraſe, as I have already obſerved, is taken from archery. See note on the laſt ſcene of the preceding act, where Dr. Warburton would read—*cry aim*, inſtead of—" cry'd game." STEEVENS.

[4] —— *as the earth is* firm,] So, in *Macbeth:*

" —— Thou ſure *firm*-ſet *earth*—." MALONE.

[5] *We have linger'd*—] They have not linger'd very long. The match was propoſed by Sir Hugh but the day before. JOHNSON.

Anne Page and my couſin Slender, and this day we ſhall have our anſwer.

Slen. I hope, I have your good-will, father Page.

Page. You have, maſter Slender; I ſtand wholly for you:—but my wife, maſter doctor, is for you altogether.

Caius. Ay, by gar; and de maid is love-a me; my nurſh-a Quickly tell me ſo muſh.

Host. What ſay you to young maſter Fenton? he capers, he dances, he has eyes of youth, he writes verſes, he ſpeaks holiday,[5] he ſmells April and May:[6] he will carry't, he will carry't; 'tis in his buttons;[7] he will carry't.

Shallow repreſents the affair as having been *long in hand*, that he may better excuſe himſelf and *Slender* from accepting *Ford's* invitation on the day when it was to be concluded. Steevens.

5 —— *he writes verſes, he ſpeaks* holiday,] i. e. in an high-flown, fuſtian ſtile. It was called *a holy-day ſtile*, from the old cuſtom of acting their farces of the *myſteries* and *moralities*, which were turgid and bombaſt, on holy-days. So, in *Much Ado about Nothing*:—" I cannot woo in *feſtival terms*." And again, in *The Merchant of Venice*:

" Thou ſpend'ſt ſuch *high-day wit* in praiſinghim."

Warburton.

I ſuſpect that Dr. Warburton's ſuppoſition that this phraſe is derived from the ſeaſon of acting the old myſteries, is but an *holiday* hypotheſis; and have preſerved his note only for the ſake of the paſſages he quotes. Fenton is not repreſented as a talker of bombaſt.

He ſpeaks holiday, I believe, means only, his language is more *curious* and *affectedly choſen* than that uſed by ordinary men. Malone.

So, in *King Henry IV.* P. I:

" With many *holiday* and lady terms." Steevens.

To *ſpeak holiday* muſt mean to ſpeak out of the common road, ſuperior to the vulgar; alluding to the better dreſs worn on ſuch days. Ritson.

6 —— *he ſmells April and May:*] This was the phraſeology of the time; not " he ſmells *of* April," &c. So, in *Meaſure for*

Page. Not by my conſent, I promiſe you. The gentleman is of no having:[8] he kept company with the wild prince and Poins; he is of too high a region, he knows too much. No, he ſhall not knit a knot in his fortunes with the finger of my ſubſtance: if he take her, let him take her ſimply; the wealth I have waits on my conſent, and my conſent goes not that way.

Meaſure:—" he would mouth with a beggar of fifty, though ſhe *ſmelt brown bread and garlick*." MALONE.

[7] ——*'tis in his* buttons;] Alluding to an ancient cuſtom among the country fellows, of trying whether they ſhould ſucceed with their miſtreſſes, by carrying the *batchelor's buttons* (a plant of the *Lychnis* kind, whoſe flowers reſemble a coat button in form) in their pockets. And they judged of their good or bad ſucceſs by their growing, or their not growing there. SMITH.

Greene mentions theſe *batchelor's buttons* in his *Quip for an upſtart Courtier*:—" I ſaw the *batchelor's buttons*, whoſe virtue is, to make wanton maidens weep, when they have worne them forty weeks under their aprons," &c.

The ſame expreſſion occurs in Heywood's *Fair Maid of the Weſt*, 1631:

" He wears *batchelor's buttons*, does he not?"

Again, in *The Conſtant Maid*, by Shirley, 1640:

" I am a *batchelor*.
" I pray, let me be one of your *buttons* ſtill then."

Again, in *A Fair Quarrel*, by Middleton and Rowley, 1617:

" I'll wear my *batchelor's buttons* ſtill."

Again, in *A Woman never Vex'd*, comedy, by Rowley, 1632:

" Go, go and reſt on Venus' violets; ſhew her
" A dozen of *batchelors' buttons*, boy."

Again, in *Weſtward Hoe*, 1606: " Here's my huſband, and no *batchelor's buttons* are at his doublet." STEEVENS.

[8] ——*of no* having:] *Having* is the ſame as *eſtate* or *fortune*. JOHNSON.

So, in *Macbeth*:

" Of noble *having*, and of royal hope."

Again, *Twelfth Night*:

" —— My *having* is not much;
" I'll make diviſion of my preſent with you:
" Hold, there is half my coffer." STEEVENS.

Ford. I beſeech you, heartily, ſome of you go home with me to dinner: beſides your cheer, you ſhall have ſport; I will ſhow you a monſter.——Maſter doctor, you ſhall go;—ſo ſhall you, maſter Page;—and you, Sir Hugh.

Shal. Well, fare you well:—we ſhall have the freer wooing at maſter Page's.

[*Exeunt* Shallow *and* Slender.

Caius. Go home, John Rugby; I come anon.

[*Exit* Rugby.

Host. Farewell, my hearts: I will to my honeſt knight Falſtaff, and drink canary with him.

[*Exit* Host.

Ford. [*Aſide.*] I think, I ſhall drink in pipe-wine firſt with him; I'll make him dance.[9] Will you go, gentles?

9 Hoſt. *Farewell, my hearts: I will to my honeſt knight Falſtaff, and drink canary with him.*

Ford. [Aſide.] *I think, I ſhall drink* in pipe-*wine firſt with him; I'll make him dance.*] To *drink in* pipe-*wine* is a phraſe which I cannot underſtand. May we not ſuppoſe that Shakſpeare rather wrote, *I think I ſhall drink* HORN-PIPE *wine firſt with him: I'll make him* dance?

Canary is the name of a *dance*, as well as of a *wine*. Ford lays hold of both ſenſes; but, for an obvious reaſon, makes the dance a *horn-pipe*. It has been already remarked, that Shakſpeare has frequent alluſions to a *cuckold's horns*. Tyrwhitt.

So, in *Paſquil's Night-cap*, 1612. p. 118:

" It is great comfort to a *cuckold's* chance
" That many thouſands doe the *Hornepipe dance*."

Steevens.

Pipe is known to be a veſſel of wine, now containing two hogſheads. *Pipe*-wine is therefore wine, not from the *bottle*, but the *pipe*; and the jeſt conſiſts in the ambiguity of the word, which ſignifies both a caſk of wine, and a muſical inſtrument. Johnson.

The jeſt here lies in a mere play of words. " I'll give him *pipe*-wine, which ſhall make him *dance*." *Edinburgh Magazine*, Nov. 1786. Steevens.

All. Have with you, to ſee this monſter.

[*Exeunt.*

SCENE III.

A Room in Ford's *Houſe.*

Enter Mrs. Ford *and Mrs.* Page.

Mrs. Ford. What, John! what, Robert!

Mrs. Page. Quickly, quickly: Is the buck-baſket—

Mrs. Ford. I warrant:—What, Robin, I ſay.

Enter Servants with a Baſket.

Mrs. Page. Come, come, come.

Mrs. Ford. Here, ſet it down.

Mrs. Page. Give your men thecharge; we muſt be brief.

Mrs. Ford. Marry, as I told you before, John, and Robert, be ready here hard by in the brew-houſe; and when I ſuddenly call you, come forth,

---

The phraſe,—" to drink *in* pipe-wine"—always ſeemed to me a very ſtrange one, till I met with the following paſſage in King James's firſt ſpeech to his parliament, in 1604; by which it appears that " to drink *in*" was the phraſeology of the time: " —— who either, being old, have retained their firſt drunken-*in* liquor," &c.

Malone.

I have ſeen the phraſe often in books of Shakſpeare's time, but neglected to mark the paſſages. The following, however, though of ſomewhat later authority, will confirm Mr. Malone's obſervation. " A player acting upon a ſtage a man killed; but being troubled with an extream cold, as he was lying upon the ſtage fell a coughing; the people laughing, he ruſhed up, ran off the ſtage, ſaying, thus it is for a man to *drink in* porridg, for then he will be ſure to cough in his grave," *Jocabella, or a Cabinet of Conceits*, by Robert Chamberlaine, 1640, N° 84. Reed.

and (without any pauſe, or ſtaggering,) take this baſket on your ſhoulders: that done, trudge with it in all haſte, and carry it among the whitſters[2] in Datchet mead, and there empty it in the muddy ditch, cloſe by the Thames' ſide.

Mrs. Page. You will do it?

Mrs. Ford. I have told them over and over; they lack no direction: Be gone, and come when you are called. [*Exeunt* Servants.

Mrs. Page. Here comes little Robin.

Enter Robin.

Mrs. Ford. How now, my eyas-muſket?[3] what news with you?

[2] ——*the whitſters*—] i. e. the blanchers of linen. Douce.

[3] *How now, my* eyas-muſket?] *Eyas* is a young unfledg'd hawk; I ſuppoſe from the Italian *Niaſo*, which originally ſignified any young bird taken from the neſt unfledg'd, afterwards a young hawk. The French, from hence, took their *niais*, and uſed it in both thoſe ſignifications; to which they added a third, metaphorically, *a ſilly fellow*; *un garçon fort niais*, *un niais*. *Muſket* ſignifies a *ſparrow hawk*, or the ſmalleſt ſpecies of hawks. This too is from the Italian *Muſchetto*, a ſmall hawk, as appears from the original ſignification of the word, namely, *a troubleſome ſtinging fly*. So that the humour of calling the little page an *eyas-muſket* is very intelligible. Warburton.

So, in Greene's *Card of Fancy*, 1608: "—no hawk ſo haggard but will ſtoop to the lure: no *nieſſe* ſo ramage but will be reclaimed to the lunes." *Eyas-muſket* is the ſame as *infant Lilliputian*. Again, in Spenſer's *Faery Queen*, B. I. c. xi. ſt. 34:

"——youthful gay,
"Like *eyas-hauke*, up mounts unto the ſkies,
"His newly budded pinions to eſſay."

In *The Booke of Haukyng*, &c. commonly called *The Book of St. Albans*, bl. l. no date, is the following derivation of the word; but whether true or erroneous, is not for me to determine: "An hauk is called an *eyeſſe* from her *eyen*. For an hauke that is brought up under a buſſarde or puttock, as many ben, have watry *eyen*," &c. Steevens.

Rob. My maſter ſir John is come in at your back-door, miſtreſs Ford; and requeſts your company.

Mrs. Page. You little Jack-a-lent,[4] have you been true to us?

Rob. Ay, I'll be ſworn: My maſter knows not of your being here; and hath threaten'd to put me into everlaſting liberty, if I tell you of it; for, he ſwears, he'll turn me away.

Mrs. Page. Thou'rt a good boy; this ſecrecy of thine ſhall be a tailor to thee, and ſhall make thee a new doublet and hoſe.—I'll go hide me.

Mrs. Ford. Do ſo:—Go tell thy maſter, I am alone. Miſtreſs Page, remember you your cue.

[*Exit* Robin.

Mrs. Page. I warrant thee; if I do not act it, hiſs me.

[*Exit Mrs.* Page.

Mrs. Ford. Go to then; we'll uſe this unwholſome humidity, this groſs watry pumpion;—we'll teach him to know turtles from jays.[5]

Enter Falstaff.

Fal. Have I caught thee, *my heavenly jewel?*[6] Why, now let me die, for I have lived long enough;[7]

[4] ——*Jack-a-lent,*] A *Jack o' lent* was a puppet thrown at in Lent, like ſhrove-cocks. So, in *The Weakeſt goes to the Wall,* 1600:

"A mere anatomy, a *Jack of Lent.*"

Again, in *The Four Prentices of London,* 1615:

"Now you old *Jack of Lent,* ſix weeks and upwards."

Again, in Greene's *Tu Quoque*: "——for if a boy, that is throwing at his *Jack o' Lent,* chance to hit me on the ſhins," &c. See a note on the laſt ſcene of this comedy. Steevens.

[5] ——*from* jays.] So, in *Cymbeline:*

"——ſome *jay* of Italy,
"Whoſe mother was her painting," &c. Steevens.

[6] *Have I caught my heavenly jewel?*] This is the firſt line of the ſecond ſong in Sidney's *Aſtrophel and Stella.* Tollet.

[7] ——*Why, now let me die, for I have lived long enough;*] This

this is the period of my ambition: O this bleſſed hour!

Mrs. Ford. O ſweet ſir John!

Fal. Miſtreſs Ford, I cannot cog, I cannot prate, miſtreſs Ford. Now ſhall I ſin in my wiſh: I would thy huſband were dead; I'll ſpeak it before the beſt lord, I would make thee my lady.

Mrs. Ford. I your lady, ſir John! alas, I ſhould be a pitiful lady.

Fal. Let the court of France ſhow me ſuch another; I ſee how thine eye would emulate the diamond: Thou haſt the right arched bent [8] of the brow, that becomes the ſhip-tire, the tire-valiant, or any tire of Venetian admittance.[9]

ſentiment, which is of ſacred origin, is here indecently introduced. It appears again, with ſomewhat leſs of profaneneſs, in *The Winter's Tale*, Act IV. and in *Othello*, Act II. Steevens.

[8] —— *arched* bent —] Thus the quartos 1602, and 1619. The folio reads—arched *beauty*. Steevens.

The reading of the quarto is ſupported by a paſſage in *Antony and Cleopatra:*

" Eternity was in our lips and eyes,
" Bliſs in our *brows-bent.*" Malone.

[9] —— *that becomes the ſhip-tire, the tire*-valiant, *or any tire of* Venetian admittance.] Inſtead of—*Venetian admittance*, the old quarto reads—" or any Venetian *attire.*" Steevens.

The old quarto reads—*tire-vellet*, and the old folio reads—*or any tire of Venetian admittance.* So that the true reading of the whole is this, *that becomes the ſhip-tire, the tire*-VALIANT, *or any tire of Venetian admittance.* The ſpeaker tells his miſtreſs, ſhe had a face that would become all the head dreſſes in faſhion. The *ſhip-tire* was an open head dreſs, with a kind of ſcarf depending from behind. Its name of *ſhip-tire* was, I preſume, from its giving the wearer ſome reſemblance of *a ſhip* (as Shakſpeare ſays) *in all her trim:* with all her pennants out, and flags and ſtreamers flying.

This was an image familiar with the poets of that time. Thus Beaumont and Fletcher, in their play of *Wit without Money:*——
" She ſpreads ſattens as the king's ſhips do canvas every where; ſhe

Mrs. Ford. A plain kerchief, ſir John: my brows become nothing elſe; nor that well neither.

may ſpace her miſen," &c. This will direct us to reform the following word of *tire-valiant*, which I ſuſpect to be corrupt, *valiant* being a very incongruous epithet for a woman's head-dreſs: I ſuppoſe Shakſpeare wrote *tire-vailant*. As the *ſhip-tire* was an *open* head-dreſs, ſo the *tire-vailant* was a *cloſe* one, in which the head and breaſt were covered as with a *veil*. And theſe were, in fact, the two different head-dreſſes then in faſhion, as we may ſee by the pictures of that time. One of which was ſo open, that the whole neck, breaſts, and ſhoulders, were opened to view: the other, ſo ſecurely incloſed in kerchiefs, &c. that nothing could be ſeen above the eyes, or below the chin. Warburton.

In the fifth act, Fenton mentions that his miſtreſs is to meet him,

" With ribbons *pendant* flaring 'bout her head."

This, probably, was what is here called the *ſhip-tire*. Malone.

—— *the tire* valiant,] I would read—tire *volant*. Stubbes, who deſcribes moſt minutely every article of female dreſs, has mentioned none of theſe terms, but ſpeaks of vails depending from the top of the head, and flying behind in looſe folds. The word *volant* was in uſe before the age of Shakſpeare. I find it in *Wilfride Holme's Fall and evil Succeſſe of Rebellion*, 1537:

" —— high *volant* in any thing divine."

Tire vellet, which is the reading of the old quarto, may be printed, as Mr. Tollet obſerves, by miſtake, for tire-*velvet*. We know that *velvet-hoods* were worn in the age of Shakſpeare. Steevens.

Among the preſents ſent by the Queen of Spain to the Queen of England, in April 1606, was a *velvet* cap with gold buttons. Catharine's cap, in *The Taming of the Shrew*, is likewiſe of velvet.

Tire-*volant*, however, I believe with Mr. Steevens, was the poet's word. " Their heads (ſays Naſhe in 1594) with their *top and top-gallant* lawne baby caps, and ſnow-reſembled ſilver curlings, they make a plain puppet-ſtage of. Their breaſts they embuſke up on hie, and their round roſeate buds they immodeſtly lay forth, to ſhew, at their hands there is fruit to be hoped." *Chriſt's Tears over Jeruſalem*, 4to. 1594. Malone.

—— *of* Venetian admittance.] i. e. of a faſhion received or admitted from Venice. So, in *Weſtward Hoe*, 1606, by Decker and Webſter:—" now ſhe's in that Italian *head-tire* you ſent her." Dr. Farmer propoſes to read—" of Venetian *remittance*." Steevens.

In how much requeſt the *Venetian tyre* formerly was held, appears from Burton's *Anatomy of Melancholy*, 1624: " —let her have the Spaniſh gate, [*gait*] the *Venetian tire*, Italian complements and endowments." Malone.

Fal. Thou art a traitor[2] to ſay ſo: thou would'ſt make an abſolute courtier; and the firm fixture of thy foot would give an excellent motion to thy gait, in a ſemi-circled farthingale. I ſee what thou wert, if fortune thy foe[3] were not; nature is thy friend:[4] Come, thou canſt not hide it.

May not the *tire valiant* be ſo called from the air of boldneſs and confidence which it might give the wearer? A certain court divine (who can hardly be called a courtly one) in a ſermon preached before King James the Firſt, thus ſpeaks of the ladies' head dreſſes: "Oh what a wonder it is to ſee a ſhip under ſaile with her tacklings and her maſts, and her tops and top gallants, with her upper decks and her nether decks, and ſo bedeckt with her ſtreames, flags and enſigns, and I know not what; yea but a world of wonders it is to ſee a woman created in God's image, ſo miſcreate oft times and deformed with her French her Spaniſh and her fooliſh faſhions, that he that made her, when he looks upon her, ſhall hardly know her, with her plumes, her fans, and a ſilken vizard, with a ruffe, *like a ſaile*; *yea, a ruffe like a rainbow, with a feather in her cap*, like a flag in her top, *to tell* (*I thinke*) *which way the wind will blow.*" The Merchant Royall, a ſermon preached at Whitehall before the King's Majeſtie, at the nuptialls of Lord Hay and his Lady, Twelfth-day, 1607, 4to. 1615. Again, it—"is proverbially ſaid, that far fetcht and deare bought is fitteſt for ladies; as now-a-daies what groweth at home is baſe and homely; and what every one eates is meate for dogs; and wee muſt have bread from one countrie, and drinke from another; and wee muſt have meate from Spaine, and ſauce out of Italy; and if wee weare any thing, it muſt be pure *Venetian*, Roman, or barbarian; but the faſhion of all muſt be French." *Ibid.* Reed.

[2] ——*a* traitor—] i. e. to thy own merit. Steevens.

The folio reads—thou art a *tyrant*, &c. but the reading of the quarto appears to me far better. Malone.

[3] ——*fortune thy foe*—] "was the beginning of an old ballad, in which were enumerated all the misfortunes that fall upon mankind, through the caprice of fortune." See note on *The Cuſtom of the Country*, Act I. ſc. i. by Mr. Theobald; who obſerves, that this ballad is mentioned again in a comedy by John Tatham, printed in 1660, called *The Rump, or Mirror of the Times*, wherein a Frenchman is introduced at the bonfire made for the burning of the rumps, and, catching hold of Priſcilla, will oblige her to dance, and orders the muſick to play *Fortune my Foe*. See alſo, *Lingua*, Vol. V. Dodſley's collection, p. 188; and *Tom Eſſence*, 1677, p. 37. Mr.

Mrs. Ford. Believe me, there's no ſuch thing in me.

Fal. What made me love thee? let that perſuade thee, there's ſomething extraordinary in thee. Come, I cannot cog, and ſay, thou art this and that, like a many of theſe liſping haw-thorn buds, that come like women in men's apparel, and ſmell like Bucklers-bury [5] in ſimple-time; I cannot: but I love thee; [6] none but thee; and thou deſerveſt it.

Mrs. Ford. Do not betray me, ſir; I fear, you love miſtreſs Page.

Fal. Thou might'ſt as well ſay, I love to walk by the Counter-gate; which is as hateful to me as the reek of a lime-kiln. [7]

Ritſon obſerves, that "the tune is the identical air now known by the ſong of *Death and the Lady*, to which the metrical lamentations of extraordinary criminals have been uſually chanted for upwards of theſe two hundred years." Reed.

The firſt ſtanza of this popular ballad was as follows:

"Fortune, my foe, why doſt thou frown on me?
"And will my fortune never better be?
"Wilt thou, I ſay, for ever breed my pain,
"And wilt thou not reſtore my joys again?" Malone.

4 —— *nature* is *thy friend:*] *Is*, which is not in the old copy, was introduced by Mr. Pope. Malone.

5 —— *like* Buckler's-bury, &c.] *Buckler's-bury*, in the time of Shakſpeare, was chiefly inhabited by druggiſts, who ſold all kinds of herbs, green as well as dry. Steevens.

6 —— *I cannot cog, and ſay, thou art this and that, like a many of theſe liſping hawthorn-buds,—I cannot: but I love thee*;] So, in *Wily Beguil'd*, 1606:

"I cannot play the diſſembler,
"And woo my love with courting ambages,
"Like one whoſe love hangs on his ſmooth tongue's end;
"But in a word I tell the ſum of my deſires,
"I love faire Lelia." Malone.

7 —— *as* hateful *to me as the* reek *of a lime-kiln.*] Our poet has a ſimilar image in *Coriolanus:*

"—— whoſe breath I *hate*,
"As *reek* o' the rotten fens." Steevens.

Mrs. Ford. Well, heaven knows, how I love you; and you ſhall one day find it.

Fal. Keep in that mind; I'll deſerve it.

Mrs. Ford. Nay, I muſt tell you, ſo you do; or elſe I could not be in that mind.

Rob. [*within.*] Miſtreſs Ford, miſtreſs Ford! here's miſtreſs Page at the door, ſweating, and blowing, and looking wildly, and would needs ſpeak with you preſently.

Fal. She ſhall not ſee me; I will enſconce me behind the arras.[7]

Mrs. Ford. Pray you, do ſo; ſhe's a very tattling woman.— [Falstaff *hides himſelf.*

Enter Miſtreſs Page *and* Robin.

What's the matter? how now?

Mrs. Page. O miſtreſs Ford, what have you done? You're ſhamed, you are overthrown, you are undone for ever.

Mrs. Ford. What's the matter, good miſtreſs Page?

Mrs. Page. O well-a-day, miſtreſs Ford! having an honeſt man to your huſband, to give him ſuch cauſe of ſuſpicion!

Mrs. Ford. What cauſe of ſuſpicion?

Mrs. Page. What cauſe of ſuſpicion?—Out upon you! how am I miſtook in you?

Mrs. Ford. Why, alas! what's the matter?

[7] —— *behind the arras.*] The ſpaces left between the walls and the wooden frames on which arras was hung, were not more commodious to our anceſtors than to the authors of their ancient dramatic pieces. Borachio in *Much ado about Nothing*, and Polonius in *Hamlet*, alſo avail themſelves of this convenient receſs. Steevens.

Mrs. Page. Your husband's coming hither, woman, with all the officers in Windsor, to search for a gentleman, that, he says, is here now in the house, by your consent, to take an ill advantage of his absence: You are undone.

Mrs. Ford. Speak louder.[6]—[*Aside.*]—'Tis not so, I hope.

Mrs. Page. Pray heaven it be not so, that you have such a man here; but 'tis most certain your husband's coming with half Windsor at his heels, to search for such a one. I come before to tell you: If you know yourself clear, why I am glad of it: but if you have a friend here, convey, convey him out. Be not amazed; call all your senses to you; defend your reputation, or bid farewell to your good life for ever.

Mrs. Ford. What shall I do?—There is a gentleman, my dear friend; and I fear not mine own shame, so much as his peril: I had rather than a thousand pound, he were out of the house.

Mrs. Page. For shame, never stand *you had rather*, and *you had rather*; your husband's here at hand, bethink you of some conveyance: in the house you cannot hide him.—O, how have you deceived me!—Look, here is a basket; if he be of any reasonable stature, he may creep in here; and throw foul linen upon him, as if it were going to bucking: Or, it is whiting-time,[7] send him by your two men to Datchet mead.

Mrs. Ford. He's too big to go in there: What shall I do?

[6] *Speak louder.*] i. e. that Falstaff who is retired may hear. This passage is only found in the two elder quartos. Steevens.

[7] —— *whiting-time,*] Bleaching time; spring. The season when "maidens bleach their summer smocks." Holt White.

Re-enter FALSTAFF.

FAL. Let me ſee't, let me ſee't! O let me ſee't! I'll in, I'll in;—follow your friend's counſel;—I'll in.

MRS. PAGE. What! ſir John Falſtaff! Are theſe your letters knight?

FAL. I love thee, and none but thee;[8] help me away: let me creep in here; I'll never—

[*He goes into the baſket; they cover him with foul linen.*]

MRS. PAGE. Help to cover your maſter, boy: Call your men, miſtreſs Ford:—You diſſembling knight!

MRS. FORD. What, John, Robert, John! [*Exit* Robin. *Re-enter* Servants.] Go take up theſe clothes here, quickly; Where's the cowl-ſtaff?[9] look, how you drumble:[2] carry them to the laundreſs in Datchet mead;[3] quickly, come.

[8] —— *and none but thee*;] Theſe words which are characteriſtick, and ſpoken to Mrs. Page aſide, deſerve to be reſtored from the old quarto. He had uſed the ſame words before to Mrs. Ford. MALONE.

[9] —— *the cowl-ſtaff?*] Is a ſtaff uſed for carrying a large tub or baſket with two handles. In Eſſex the word *cowl* is yet uſed for a tub. MALONE.

[2] —— *how you* drumble:] The reverend Mr. Lambe, the editor of the ancient metrical hiſtory of the *Battle of Floddon*, obſerves, that—*look how you drumble*, means—*how confuſed you are*; and that in the North, *drumbled* ale is *muddy*, *diſturbed ale*. Thus, a Scottiſh proverb in Ray's collection:

"It is good fiſhing in *drumbling* waters."

Again, in *Have with you to Saffron Walden, or Gabriel Harvey's Hunt is up*, this word occurs: "—gray-beard *drumbling* over a diſcourſe." Again: "—your fly in a boxe is but a *drumble*-bee in compariſon of it." Again: "—this *drumbling* courſe." STEEVENS.

To *drumble*, in Devonſhire, ſignifies to mutter in a ſullen and inarticulate voice. No other ſenſe of the word will either explain

Enter FORD, PAGE, CAIUS, *and Sir* HUGH EVANS.

FORD. Pray you, come near: if I ſuſpect without cauſe, why then make ſport at me, then let me be your jeſt; I deſerve it.—How now? whither bear you this?

SERV. To the laundreſs, forſooth.

MRS. FORD. Why, what have you to do whither they bear it? You were beſt meddle with buck-waſhing.

FORD. Buck? I would I could waſh myſelf of the buck! Buck, buck, buck? Ay, buck; I warrant you, buck; and of the ſeaſon too, it ſhall appear.[4] [*Exeunt* Servants *with the baſket.*] Gentlemen,

this interrogation, or the paſſages adduced in Mr. Steevens's note. To *drumble and drone* are often uſed in connexion. HENLEY.

A *drumble* drone, in the weſtern dialect, ſignifies a drone or humble-bee. Mrs. Page may therefore mean—How lazy and ſtupid you are! be more alert. MALONE.

[3] —— *carry them to the laundreſs in* Datchet mead;] Mr. Dennis objects, with ſome degree of reaſon, to the probability of the circumſtance of Falſtaff's being carried to Datchet mead, and thrown into the Thames. "It is not likely (he obſerves) that Falſtaff would ſuffer himſelf to be carried in the baſket as far as Datchet mead, which is half a mile from Windſor, and it is plain that they could not carry him, if he made any reſiſtance." MALONE.

[4] —— *it ſhall appear.*] Ford ſeems to allude to the cuckold's horns. So afterwards: "—and ſo buffets himſelf on the forehead, crying, *peer* out, *peer* out." *Of the ſeaſon* is a phraſe of the foreſt. MALONE.

Mr. Malone points the paſſage thus.—"Ay, buck; I warrant you, buck, and of the ſeaſon too; it ſhall appear." I am ſatisfied with the old punctuation. In *The Rape of Lucrece*, our poet makes his heroine compare herſelf to an "*unſeaſonable doe*;" and, in Blunt's *Cuſtoms of Manors*, p. 168, is the ſame phraſe employed by Ford.—"A bukke delivered him *of ſeyſſone*, by the woodmaſter and keepers of Needwoode." STEEVENS.

So, in a letter written by Queene Catharine, in 1526, Howard's Collection, Vol. I. p. 212: "We will and command you, that

I have dream'd to-night; I'll tell you my dream. Here, here, here be my keys: aſcend my chambers, ſearch, ſeek, find out: I'll warrant, we'll unkennel the fox:—Let me ſtop this way firſt:—So, now uncape.[5]

Page. Good maſter Ford, be contented: you wrong yourſelf too much.

Ford. True, maſter Page.—Up, gentlemen; you ſhall ſee ſport anon: follow me, gentlemen. [*Exit.*

Eva. This is fery fantaſtical humours, and jealouſies.

Caius. By gar, 'tis no de faſhion of France: it is not jealous in France.

Page. Nay, follow him, gentlemen; ſee the iſſue of his ſearch. [*Exeunt* Evans, Page, *and* Caius.

ye delyver or cauſe to be delyvered unto our truſty and well-beloved John Creuſſe—one buck *of ſeaſon.*" "The ſeaſon of the hynd or doe (ſays Manwood) doth begin at Holyrood-day, and laſteth till Candelmas." *Foreſt Laws*, 1598. Malone.

5 —— *So, now* uncape.] So the folio of 1623 reads, and rightly. It is a term in fox-hunting, which ſignifies to dig out the fox when earth'd. And here is as much as to ſay, take out the foul linen under which the adulterer lies hid. The Oxford editor reads—*uncouple*, out of pure love to an emendation.

Warburton.

Dr. Warburton ſeems to have forgot that the linen was already carried away. The alluſion in the foregoing ſentence is to the ſtopping every hole at which a fox could enter, before they *uncape* or turn him out of the bag in which he was brought. I ſuppoſe every one has heard of a *bag-fox*. Steevens.

Warburton, in his note on this paſſage, not only forgets that the foul linen had been carried away, but he alſo forgets that Ford did not at that time know that Falſtaff had been hid under it; and Steevens forgets that they had not Falſtaff in their poſſeſſion, as hunters have a bag-fox, but were to find out where he was hid. They were not to chaſe him, but to rouſe him. I therefore believe that Hanmer's amendment is right, and that we ought to read—*uncouple*.—Ford, like a good ſportſman, firſt ſtops the earths, and then uncouples the hounds. M. Mason.

Mrs. Page. Is there not a double excellency in this?

Mrs. Ford. I know not which pleaſes me better, that my huſband is deceived, or ſir John.

Mrs. Page. What a taking was he in, when your huſband aſk'd who was in the baſket![6]

Mrs. Ford. I am half afraid he will have need of waſhing; ſo throwing him into the water will do him a benefit.

Mrs. Page. Hang him, diſhoneſt raſcal! I would, all of the ſame ſtrain were in the ſame diſtreſs.

Mrs. Ford. I think, my huſband hath ſome ſpecial ſuſpicion of Falſtaff's being here; for I never ſaw him ſo groſs in his jealouſy till now.

Mrs. Page. I will lay a plot to try that: And we will yet have more tricks with Falſtaff: his diſſolute diſeaſe will ſcarce obey this medicine.

Mrs. Ford. Shall we ſend that fooliſh carrion,[7] miſtreſs Quickly, to him, and excuſe his throwing into the water; and give him another hope, to betray him to another puniſhment?

Mrs. Page. We'll do it; let him be ſent for to-morrow eight o'clock, to have amends.

Mr. M. Maſon alſo ſeems to forget that Ford at leaſt thought he had Falſtaff ſecure in his houſe, as in a bag, and therefore ſpeaks of him in terms applicable to a bag-fox. Steevens.

6 ——who *was in the baſket!*] We ſhould read—*what* was in the baſket: for though in fact Ford has aſked no ſuch queſtion, he could never ſuſpect there was either *man* or *woman* in it. The propriety of this emendation is manifeſt from a ſubſequent paſſage, where Falſtaff tells Maſter Brook—"the jealous knave aſked them once or twice *what* they had in their baſket." Ritson.

7 —*that* fooliſh *carrion,*] The old copy has—*fooliſhion* carrion. The correction was made by the editor of the ſecond folio.

Malone.

Re-enter FORD, PAGE, CAIUS, *and Sir* HUGH EVANS.

FORD. I cannot find him: may be the knave bragg'd of that he could not compaſs.

MRS. PAGE. Heard you that?

MRS. FORD. Ay, ay, peace:[7]—You uſe me well, maſter Ford, do you?

FORD. Ay, I do ſo.

MRS. FORD. Heaven make you better than your thoughts!

FORD. Amen.

MRS. PAGE. You do yourſelf mighty wrong, maſter Ford.

FORD. Ay, ay; I muſt bear it.

EVA. If there be any pody in the houſe, and in the chambers, and in the coffers, and in the preſſes, heaven forgive my ſins at the day of judgement!

CAIUS. By gar, nor I too; dere is no bodies.

PAGE. Fie, fie, maſter Ford! are you not aſhamed? What ſpirit, what devil ſuggeſts this imagination? I would not have your diſtemper in this kind, for the wealth of Windſor Caſtle.

FORD. 'Tis my fault, maſter Page: I ſuffer for it.

EVA. You ſuffer for a pad conſcience: your wife is as honeſt a 'omans, as I will deſires among five thouſand, and five hundred too.

CAIUS. By gar, I ſee 'tis an honeſt woman.

FORD. Well;—I promiſed you a dinner:—Come, come, walk in the park: I pray you, pardon me;

[7] *Ay, ay, peace:*] Theſe words were recovered from the early quarto by Mr. Theobald. But in his and the other modern editions, *I*, the old ſpelling of the affirmative particle, has inadvertently been retained. MALONE.

I will hereafter make known to you, why I have done this.—Come, wife;—come, miſtreſs Page; I pray you pardon me; pray heartily, pardon me.

Page. Let's go in, gentlemen; but, truſt me, we'll mock him. I do invite you to-morrow morning to my houſe to breakfaſt; after, we'll a birding together; I have a fine hawk for the buſh: Shall it be ſo?

Ford. Any thing.

Eva. If there is one, I ſhall make two in the company.

Caius. If there be one or two, I ſhall make-a de turd.

Eva. In your teeth:[8] for ſhame.

Ford. Pray you go, maſter Page.

Eva. I pray you now, remembrance to-morrow on the louſy knave, mine hoſt.

Caius. Dat is good; by gar, vit all my heart.

Eva. A louſy knave; to have his gibes, and his mockeries. [*Exeunt*.

SCENE IV.

A Room in Page's *Houſe*.

Enter Fenton, *and Miſtreſs* Anne Page.

Fent. I ſee, I cannot get thy father's love;
Therefore, no more turn me to him, ſweet Nan.

Anne. Alas! how then?

Fent. Why, thou muſt be thyſelf.
He doth object, I am too great of birth;
And that, my ſtate being gall'd with my expence,

[8] *In your teeth:*] This dirty reſtoration was made by Mr. Theobald. Evans's application of the doctor's words is not in the folio. Steevens.

I ſeek to heal it only by his wealth:
Beſides theſe, other bars he lays before me,——
My riots paſt, my wild ſocieties;
And tells me, 'tis a thing impoſſible
I ſhould love thee, but as a property.

Anne. May be, he tells you true.

Fent. No, heaven ſo ſpeed me in my time to come!
Albeit, I will confeſs, thy father's wealth[9]
Was the firſt motive that I woo'd thee, Anne:
Yet, wooing thee, I found thee of more value
Than ſtamps in gold, or ſums in ſealed bags;
And 'tis the very riches of thyſelf
That now I aim at.

Anne. Gentle maſter Fenton,
Yet ſeek my father's love; ſtill ſeek it, ſir:
If opportunity and humbleſt ſuit
Cannot attain it, why then,—Hark you hither.

[*They converſe apart.*

Enter Shallow, Slender, *and Mrs.* Quickly.

Shal. Break their talk, miſtreſs Quickly; my kinſman ſhall ſpeak for himſelf.

Slen. I'll make a ſhaft or a bolt on't:[2] ſlid, 'tis but venturing.

[9] ——*father's wealth*—] Some light may be given to thoſe who ſhall endeavour to calculate the increaſe of Engliſh wealth, by obſerving, that Latymer, in the time of Edward VI. mentions it as a proof of his father's proſperity, *That though but a yeoman, he gave his daughters five pounds each for her portion.* At the latter end of Elizabeth, ſeven hundred pounds were ſuch a temptation to courtſhip, as made all other motives ſuſpected. Congreve makes twelve thouſand pounds more than a counterbalance to the affectation of Belinda. No poet will now fly his favourite character at leſs than fifty thouſand. Johnson.

[2] *I'll make a* ſhaft *or a* bolt *on't:*] *To make a bolt or a ſhaft of a thing* is enumerated by *Ray*, amongſt others, in his collection of proverbial phraſes. *Ray's Proverbs*, p. 179, Edit. 1742. Reed.

Shal. Be not diſmay'd.

Slen. No, ſhe ſhall not diſmay me: I care not for that,—but that I am afeard.

Quick. Hark ye; maſter Slender would ſpeak a word with you.

Anne. I come to him.—This is my father's choice.
O, what a world of vile ill-favour'd faults
Looks handſome in three hundred pounds a year!
[*Aſide.*

Quick. And how does good maſter Fenton? Pray you, a word with you.

Shal. She's coming; to her, coz. O boy, thou hadſt a father!

Slen. I had a father, miſtreſs Anne;—my uncle can tell you good jeſts of him:—Pray you, uncle, tell miſtreſs Anne the jeſt, how my father ſtole two geeſe out of a pen, good uncle.

Shal. Miſtreſs Anne, my couſin loves you.

Slen. Ay, that I do; as well as I love any woman in Gloceſterſhire.

Shal. He will maintain you like a gentlewoman.

Slen. Ay, that I will, come cut and long-tail,[3] under the degree of a 'ſquire.

The *ſhaft* was ſuch an arrow as ſkilful archers employed. The *bolt* in this proverb means, I think, the *fool's* bolt. Malone.

A *Shaft* was a general term for an *arrow*. A *bolt* was a thick ſhort one, with a knob at the end of it. It was only employed to ſhoot birds with, and was commonly called a "bird-*bolt*." The word occurs again in *Much ado about Nothing*, *Love's Labour's Loſt*, and *Twelfth Night*. Steevens.

[3] ——*come* cut *and* long-tail,] i. e. come *poor*, or *rich*, to offer himſelf as my rival. The following is ſaid to be the origin of the phraſe. According to the foreſt laws, the dog of a man, who had no right to the privilege of chace, was obliged to cut, or *law* his dog among other modes of diſabling him, by depriving him of his tail. A dog ſo cut was called *a cut*, or *curt-tail*, and by contrac-

Shal. He will make you a hundred and fifty pounds jointure.

tion *cur*. *Cut and long-tail* therefore ſignified the dog of a clown, and the dog of a gentleman.

Again, in *The firſt part of the Eighth liberal Science*, entitled *Ars Adulandi, &c. deviſed and compiled by Ulpian Fulwel*, 1576:—— "—yea, even their very *dogs*, Rug, Rig, and Riſbie, yea, *cut and long-taile*, they ſhall be welcome." Steevens.

——*come* cut *and* long-tail,] I can ſee no meaning in this phraſe. Slender promiſes to make his miſtreſs a gentlewoman, and probably means to ſay, he will deck her in a gown of the *court-cut*, and with a *long* train or *tail*. In the comedy of *Eaſtward Hoe*, is this paſſage: "The one muſt be ladyfied forſooth, and be attired juſt to the *court cut* and *long tayle*;" which ſeems to juſtify our reading—*Court* cut and long tail. Sir J. Hawkins.

——*come* cut *and* long-tail,] This phraſe is often found in old plays, and ſeldom, if ever, with any variation. The change therefore propoſed by Sir John Hawkins cannot be received, without great violence to the text. Whenever the words occur, they always bear the ſame meaning, and that meaning is obvious enough without any explanation. The origin of the phraſe may however admit of ſome diſpute, and it is by no means certain that the account of it, here adopted by Mr. Steevens from Dr. Johnſon, is well-founded. That there ever exiſted ſuch a mode of diſqualifying dogs by the laws of the foreſt, as is here aſſerted, cannot be acknowledged without evidence, and no authority is quoted to prove that ſuch a cuſtom at any time prevailed. The writers on this ſubject are totally ſilent, as far as they have come to my knowledge. *Manwood*, who wrote on the Foreſt Laws before they were entirely diſuſed, mentions *expeditation* or cutting off three claws of the fore-foot, as the *only* manner of lawing dogs; and with his account, the *Charter of the Foreſt* ſeems to agree. Were I to offer a conjecture, I ſhould ſuppoſe that the phraſe originally referred to horſes, which might be denominated *cut and long tail*, as they were curtailed of this part of their bodies, or allowed to enjoy its full growth; and this might be practiſed according to the difference of their value, or the uſes to which they were put. In this view, *cut and long tail* would include the whole ſpecies of horſes good and bad. In ſupport of this opinion it may be added, that formerly a *cut* was a word of reproach in vulgar colloquial abuſe, and I believe is never to be found applied to horſes, except to thoſe of the worſt kind. After all, if any authority can be produced to countenance Dr. Johnſon's explanation, I ſhall be very ready to retract every thing that is here ſaid. See alſo a note on *The Match at Midnight*, Dodſley's Collection of Old Plays, Vol. VII. p. 424, edit. 1780. Reed.

Anne. Good maſter Shallow, let him woo for himſelf.

Shal. Marry, I thank you for it; thank you for that good comfort. She calls you, coz: I'll leave you.

Anne. Now, maſter Slender.

Slen. Now, good miſtreſs Anne.

Anne. What is your will?

Slen. My will? od's heartlings, that's a pretty jeſt, indeed! I ne'er made my will yet, I thank heaven; I am not ſuch a ſickly creature, I give heaven praiſe.

Anne. I mean, maſter Slender, what would you with me?

Slen. Truly, for mine own part, I would little or nothing with you: Your father, and my uncle, have made motions: if it be my luck, ſo; if not, happy man be his dole![4] They can tell you how things go, better than I can: You may aſk your father; here he comes.

Enter Page, *and Miſtreſs* Page.

Page. Now, maſter Slender:—Love him, daughter Anne.—
Why, how now! what does maſter Fenton here?

The laſt converſation I had the honour to enjoy with Sir William Blackſtone, was on this ſubject; and by a ſeries of accurate references to the whole collection of ancient *Foreſt Laws*, he convinced me of our repeated error, *expeditation* and *genuſciſſion*, being the only eſtabliſhed and technical modes ever uſed for diſabling the canine ſpecies. Part of the *tails* of ſpaniels indeed are generally *cut off* (*ornamenti gratia*) while they are puppies, ſo that (admitting a looſe deſcription) every kind of dog is comprehended in the phraſe of *cut and long-tail*, and every rank of people in the ſame expreſſion, if metaphorically uſed. Steevens.

[4] ——*happy man be his dole!*] A proverbial expreſſion. See Ray's collection, p. 116. edit. 1737. Steevens.

You wrong me, ſir, thus ſtill to haunt my houſe:
I told you, ſir, my daughter is diſpos'd of.

Fent. Nay, maſter Page, be not impatient.

Mrs. Page. Good maſter Fenton, come not to my child.

Page. She is no match for you.

Fent. Sir, will you hear me?

Page. No, good maſter Fenton.
Come, maſter Shallow; come, ſon Slender; in:—
Knowing my mind, you wrong me, maſter Fenton.

[*Exeunt* Page, Shallow, *and* Slender.

Quick. Speak to miſtreſs Page.

Fent. Good miſtreſs Page, for that I love your daughter
In ſuch a righteous faſhion as I do,
Perforce, againſt all checks, rebukes, and manners,
I muſt advance the colours of my love,[4]
And not retire: Let me have your good will.

Anne. Good mother, do not marry me to 'yon fool.

Mrs. Page. I mean it not; I ſeek you a better huſband.

Quick. That's my maſter, maſter doctor.

Anne. Alas, I had rather be ſet quick i'the earth,
And bowl'd to death with turnips.[5]

Mrs. Page. Come, trouble not yourſelf: Good maſter Fenton,

4 *I muſt* advance the colours *of my love,*] The ſame metaphor occurs in *Romeo and Juliet:*

" And death's pale *flag* is not *advanced* there." Steevens.

5 —— *be ſet quick i' the earth,*
And bowl'd to death with turnips.] This is a common proverb in the ſouthern counties. I find almoſt the ſame expreſſion in Ben Jonſon's *Bartholomew Fair:* " Would I had been *ſet in the ground,* all but the head of me, and had *my brains bowl'd at.*" Collins.

I will not be your friend, nor enemy:
My daughter will I queſtion how ſhe loves you,
And as I find her, ſo am I affected;
'Till then, farewell, ſir:—She muſt needs go in;
Her father will be angry.

[*Exeunt Mrs.* PAGE *and* ANNE.

FENT. Farewell, gentle miſtreſs; farewell, Nan.[5]

QUICK. This is my doing now;—Nay, ſaid I, will you caſt away your child on a fool, and a phyſician?[6] Look on maſter Fenton:—this is my doing.

5 *Farewell, gentle* miſtreſs; *farewell, Nan.*] *Miſtreſs* is here uſed as a triſſyllable. MALONE.

If *miſtreſs* can be pronounced as a triſſyllable, the line will ſtill be uncommonly defective in harmony. Perhaps a monoſyllable has been omitted, and we ſhould read—

"Farewell, *my* gentle miſtreſs; farewell, Nan." STEEVENS.

6 ——fool, *and a* phyſician?] I ſhould read—*fool* or a *phyſician*, meaning Slender and Caius. JOHNSON.

Sir Thomas Hanmer reads according to Dr. Johnſon's conjecture. This may be right.——Or my Dame Quickly may allude to the proverb, a man of *forty* is either a *fool* or a *phyſician*; but ſhe aſſerts her maſter to be both. FARMER.

So, in *Microcoſmus*, a maſque by Nabbes, 1637:

"*Choler.* Phlegm's a *fool.*
"*Melan.* Or a *phyſician.*"

Again, in a *Maidenhead well loſt*, 1632:

"No matter whether I be a *fool* or a *phyſician.*"

Mr. Dennis, of iraſcible memory, who altered this play, and brought it on the ſtage, in the year 1702, under the title of *The Comical Gallant*, (when, thanks to the alterer, it was fairly damn'd,) has introduced the proverb at which Mrs. Quickly's alluſion appears to be pointed. STEEVENS.

I believe the old copy is right, and that Mrs. Quickly means to inſinuate that ſhe had addreſſed *at the ſame time* both Mr. and Mrs. Page on the ſubject of their daughter's marriage, one of whom favoured Slender, and the other Caius: "—on a fool *or* a phyſician," would be more accurate, but *and* is ſufficiently ſuitable to dame Quickly, *referendo ſingula ſingulis.*

Thus: "You two are going to throw away your daughter on a fool and a phyſician; you, ſir, on the former, and you, madam, on the latter." MALONE.

Fent. I thank thee; and I pray thee, once to-night[7]
Give my ſweet Nan this ring: There's for thy pains.
[*Exit.*

Quick. Now heaven ſend thee good fortune! A kind heart he hath: a woman would run through fire and water for ſuch a kind heart. But yet, I would my maſter had miſtreſs Anne; or I would maſter Slender had her; or, in ſooth, I would maſter Fenton had her: I will do what I can for them all three; for ſo I have promiſed, and I'll be as good as my word; but ſpeciouſly[8] for maſter Fenton. Well, I muſt of another errand to ſir John Falſtaff from my two miſtreſſes; What a beaſt am I to ſlack it?[9] [*Exit.*

SCENE V.

A Room in the Garter Inn.

Enter Falstaff *and* Bardolph.

Fal. Bardolph, I ſay,—

Bard. Here, ſir.

Fal. Go fetch me a quart of ſack; put a toaſt in't. [*Exit* Bard.] Have I lived to be carried in a baſket, like a barrow of butcher's offal; and to be thrown into the Thames? Well; if I be ſerved ſuch another trick, I'll have my brains ta'en out, and butter'd, and give them to a dog for a new year's

[7] —— once *to-night* —] i. e. *ſometime* to-night. So, in a letter from the ſixth earl of Northumberland; (quoted in the notes on the houſehold book of the fifth earl of that name:) "—notwithſtanding I truſt to be able *ons* to ſet up a chapell off myne owne." Steevens.

[8] ——*ſpeciouſly* —] She means to ſay *ſpecially*. Steevens.

[9] —*to* ſlack *it?*] i. e. neglect. So, in *King Lear*: "—if then they chanced to *ſlack* you, we could control them." Steevens.

gift. The rogues ſlighted me into the river with as little remorſe as they would have drown'd a bitch's blind puppies,[2] fifteen i' the litter: and you may know by my ſize, that I have a kind of alacrity in ſinking; if the bottom were as deep as hell, I ſhould down. I had been drown'd, but that the ſhore was ſhelvy and ſhallow; a death that I abhor; for the water ſwells a man; and what a thing ſhould I have been, when I had been ſwell'd! I ſhould have been a mountain of mummy.

Re-enter BARDOLPH, *with the wine.*

BARD. Here's Miſtreſs Quickly, ſir, to ſpeak with you.

FAL. Come, let me pour in ſome ſack to the Thames water; for my belly's as cold, as if I had ſwallow'd ſnow-balls for pills to cool the reins. Call her in.

BARD. Come in, woman.

Enter Mrs. QUICKLY.

QUICK. By your leave; I cry you mercy: Give your worſhip good-morrow.

FAL. Take away theſe chalices: Go brew me a pottle of ſack finely.

[2] —— *a* bitch's blind *puppies,*] The old copy reads—"*a* blind bitch's *puppies.*" STEEVENS.

I have ventured to tranſpoſe the adjective here, againſt the authority of the printed copies. I know, in horſes, a colt from a blind ſtallion loſes much of the value it might otherwiſe have; but are *puppies* ever drown'd the ſooner, for coming from a *blind bitch?* The author certainly wrote, *as they would have drown'd a bitch's blind puppies.* THEOBALD.

The tranſpoſition may be juſtified from the following paſſage in *The Two Gentlemen of Verona:* "—one that I ſaved from drowning, when three or four of his *blind* brothers and ſiſters went to it." STEEVENS.

Bar. With eggs, ſir?

Fal. Simple of itſelf; I'll no pullet-ſperm in my brewage.—[*Exit* Bardolph.]—How now?

Quick. Marry, ſir, I come to your worſhip from miſtreſs Ford.

Fal. Miſtreſs Ford! I have had ford enough: I was thrown into the ford; I have my belly full of ford.

Quick. Alas the day! good heart, that was not her fault: ſhe does ſo take on with her men; they miſtook their erection.

Fal. So did I mine, to build upon a fooliſh woman's promiſe.

Quick. Well, ſhe laments, ſir, for it, that it would yearn your heart to ſee it. Her huſband goes this morning a birding; ſhe deſires you once more to come to her between eight and nine: I muſt carry her word quickly: ſhe'll make you amends, I warrant you.

Fal. Well, I will viſit her: Tell her ſo; and bid her think, what a man is: let her conſider his frailty, and then judge of my merit.

Quick. I will tell her.

Fal. Do ſo. Between nine and ten, ſay'ſt thou?

Quick. Eight and nine, ſir.

Fal. Well, be gone: I will not miſs her.

Quick. Peace be with you, ſir! [*Exit.*

Fal. I marvel, I hear not of maſter Brook; he ſent me word to ſtay within: I like his money well. O, here he comes.

Enter Ford.

Ford. Bleſs you, ſir!

Fal. Now, maſter Brook? you come to know what hath paſs'd between me and Ford's wife?

Ford. That, indeed, ſir John, is my buſineſs.

Fal. Maſter Brook, I will not lie to you; I was at her houſe the hour ſhe appointed me.

Ford. And how ſped you, ſir?[9]

Fal. Very ill-favour'dly, maſter Brook.

Ford. How ſo, ſir? Did ſhe change her determination?

Fal. No, maſter Brook: but the peaking cornuto her huſband, maſter Brook, dwelling in a continual 'larum of jealouſy, comes me in the inſtant of our encounter, after we had embraced, kiſs'd, proteſted, and, as it were, ſpoke the prologue of our comedy; and at his heels a rabble of his companions, thither provoked and inſtigated by his diſtemper, and, forſooth, to ſearch his houſe for his wife's love.

Ford. What, while you were there?

Fal. While I was there.

Ford. And did he ſearch for you, and could not find you?

Fal. You ſhall hear. As good luck would have it, comes in one miſtreſs Page; gives intelligence of Ford's approach; and, by her invention, and Ford's wife's diſtraction, they convey'd me into a buck-baſket.[2]

Ford. A buck-baſket!

Fal. By the Lord, a buck-baſket:[3] ramm'd me

[9] —— how *ſped you, ſir!*] The word *how* I have reſtored from the old quarto. Malone.

[2] —— *and, by her invention, and Ford's wife's* diſtraction, *they convey'd me into a buck-baſket.*] As it does not appear that his being convey'd into the buck-baſket was owing to the ſuppoſed *diſtraction* of Miſtreſs Ford, I have no doubt but we ſhould read—" and Ford's wife's *direction*," which was the fact. M. Mason.

[3] By the Lord, *a buck-baſket:*] Thus the old quarto. The editor of

in with foul ſhirts and ſmocks, ſocks, foul ſtockings, and greaſy napkins; that, maſter Brook, there was the rankeſt compound of villainous ſmell, that ever offended noſtril.

Ford. And how long lay you there?

Fal. Nay, you ſhall hear, maſter Brook, what I have ſuffer'd to bring this woman to evil for your good. Being thus cramm'd in the baſket, a couple of Ford's knaves, his hinds, were call'd forth by their miſtreſs, to carry me in the name of foul clothes to Datchet-lane: they took me on their ſhoulders; met the jealous knave their maſter in the door; who aſk'd them once or twice, what they had in their baſket:[4] I quaked for fear, leſt the lunatic knave would have ſearch'd it; but fate, ordaining he ſhould be a cuckold, held his hand. Well; on went he for a ſearch, and away went I for foul clothes. But mark the ſequel, maſter Brook: I ſuffer'd the pangs of three ſeveral deaths:[5] firſt, an intolerable

the firſt folio, to avoid the penalty of the ſtatute of King James I. reads—*Yes*, &c. and the editor of the ſecond, which has been followed by the moderns, has made Falſtaff deſert his own character, and aſſume the language of a Puritan. Malone.

The ſecond folio reads—*yea*; and I cannot diſcover why this affirmative ſhould be conſidered as a mark of puritaniſm. *Yea*, at the time our comedy appeared, was in as frequent uſe as—*yes*; and is certainly put by Shakſpeare into the mouths of many of his characters whoſe manners are widely diſtant from thoſe of canting puriſts. Steevens.

4 ——*what they had in their baſket:*] So, before: "What a taking was he in, when your huſband aſk'd who was in the baſket!" but Ford had aſked no ſuch queſtion. Our author ſeems ſeldom to have reviſed his plays. Malone.

Falſtaff, in the preſent inſtance, may purpoſely exaggerate his alarms, that he may thereby enhance his merit with Ford, at whoſe purſe his deſigns are ultimately levelled. Steevens.

5 ——*ſeveral deaths:*] Thus the folio and the moſt correct of the quartos. The firſt quarto reads—*egregious deaths*. Steevens.

fright, to be detected with[6] a jealous rotten bell-weather: next, to be compaſs'd, like a good bilbo,[7] in the circumference of a peck,[8] hilt to point, heel to head: and then, to be ſtopp'd in, like a ſtrong diſtillation, with ſtinking clothes that fretted in their own greaſe: think of that,—a man of my kidney,[9]—think of that; that am as ſubject to heat, as butter; a man of continual diſſolution and thaw; it was a miracle, to 'ſcape ſuffocation. And in the height of this bath, when I was more than half ſtew'd in greaſe, like a Dutch diſh, to be thrown into the Thames, and cool'd, glowing hot, in that ſurge, like a horſe-ſhoe; think of that,—hiſſing hot,—think of that, maſter Brook.

6 —— *detected* with —] Thus the old copies. *With* was ſometimes uſed for *of*. So, a little after:

" I ſooner will ſuſpect the ſun *with* cold."

Detected *of* a jealous, &c. would have been the common grammar of the times. The modern editors read—*by*. STEEVENS.

7 —— *bilbo*,] A *bilbo* is a Spaniſh blade, of which the excellence is flexibleneſs and elaſticity. JOHNSON.

Bilbo, from *Bilboa*, a city of Biſcay, where the beſt blades are made. STEEVENS.

8 —— *of a* peck,] Thus the folio. The old quarto reads—of a *pack*; and perhaps rightly. Pedlar's packs are ſometimes of ſuch a ſize as to admit of Falſtaff's deſcription; but who but a Lilliputian could be " compaſſed in a *peck?*" MALONE.

Falſtaff deſignedly exaggerates the inconveniences of his ſituation. When he tells us, that formerly he " was not an eagle's talon in the waiſt, and could have crept through an alderman's thumb-ring," are we to ſuppoſe he has a literal meaning?—and may not ſome future critick enquire of us whether we ever ſaw any Pedlar's pack of ſuch a ſize as would contain a perſon of Falſtaff's bulk?"

Beſides;—to try the flexibility of ſwords, it might have been uſual to incurvate them within a wooden circuit like that of a *peck* meaſure; but who would have thought of making the ſame experiment within a *pedlar's pack?* STEEVENS.

9 —— *kidney*,] *Kidney* in this phraſe now ſignifies *kind* or *qualities*, but Falſtaff means, *a man whoſe kidnies are as fat as mine*.

JOHNSON.

Ford. In good ſadneſs, ſir, I am ſorry that for my ſake you have ſuffer'd all this. My ſuit then is deſperate; you'll undertake her no more?

Fal. Maſter Brook, I will be thrown into Ætna, as I have been into Thames, ere I will leave her thus. Her huſband is this morning gone a birding: I have received from her another embaſſy of meeting; 'twixt eight and nine is the hour, maſter Brook.

Ford. 'Tis paſt eight already, ſir.

Fal. Is it? I will then addreſs me[2] to my appointment. Come to me at your convenient leiſure, and you ſhall know how I ſpeed; and the concluſion ſhall be crown'd with your enjoying her: Adieu. You ſhall have her, maſter Brook; maſter Brook, you ſhall cuckold Ford. [*Exit.*

Ford. Hum! ha! is this a viſion? is this a dream? do I ſleep? Maſter Ford, awake; awake, maſter Ford; there's a hole made in your beſt coat, maſter Ford. This 'tis to be married! this 'tis to have linen, and buck-baſkets!—Well, I will proclaim myſelf what I am: I will now take the lecher; he is at my houſe: he cannot 'ſcape me; 'tis impoſſible he ſhould; he cannot creep into a half-penny purſe, nor into a pepper-box: but, leſt the devil that guides him ſhould aid him, I will ſearch impoſſible places. Though what I am I cannot avoid, yet to be what I would not, ſhall not make me tame: if I have horns to make one mad, let the proverb go with me, I'll be horn mad.[3] [*Exit.*

[2] ——*addreſs me*—] i. e. make myſelf ready. So, in *King Henry V*:

"To-morrow for our march we are *addreſt*."

Again, in *Macbeth*:

"But they did ſay their prayers, and *addreſs'd* them
"Again to ſleep." Steevens.

[3] ——*I'll be* horn mad.] There is no image which our author

ACT IV. SCENE I.[4]

The Street.

Enter Mrs. PAGE, *Mrs.* QUICKLY, *and* WILLIAM.

Mrs. Page. Is he at maſter Ford's already, think'ſt thou?

Quick. Sure, he is by this; or will be preſently: but truly, he is very courageous mad, about his throwing into the water. Miſtreſs Ford deſires you to come ſuddenly.

Mrs. Page. I'll be with her by and by; I'll but bring my young man here to ſchool: Look, where his maſter comes; 'tis a playing-day, I ſee.

Enter Sir HUGH EVANS.

How now, ſir Hugh? no ſchool to-day?

Eva. No; maſter Slender is let the boys leave to play.

Quick. Bleſſing of his heart!

Mrs. Page. Sir Hugh, my huſband ſays, my ſon

appears ſo fond of, as that of cuckold's horns. Scarcely a light character is introduced that does not endeavour to produce merriment by ſome alluſion to horned huſbands. As he wrote his plays for the ſtage rather than the preſs, he perhaps reviewed them ſeldom, and did not obſerve this repetition; or finding the jeſt, however frequent, ſtill ſucceſsful, did not think correction neceſſary.

JOHNSON.

[4] This is a very trifling ſcene, of no uſe to the plot, and I ſhould think of no great delight to the audience; but Shakſpeare beſt knew what would pleaſe. JOHNSON.

We may ſuppoſe this ſcene to have been a very entertaining one to the audience for which it was written. Many of the old plays exhibit pedants inſtructing their ſcholars. Marſton has a very long one in his *What you Will*, between a ſchoolmaſter, and *Holofernes*, *Nathaniel*, &c. his pupils. The title of this play was perhaps borrowed by Shakſpeare, to join to that of *Twelfth Night*. *What you Will* appeared in 1607. *Twelfth Night* was firſt printed in 1623.

STEEVENS.

profits nothing in the world at his book; I pray you, aſk him ſome queſtions in his accidence.

Eva. Come hither, William; hold up your head; come.

Mrs. Page. Come on, ſirrah; hold up your head; anſwer your maſter, be not afraid.

Eva. William, how many numbers is in nouns?

Will. Two.

Quick. Truly I thought there had been one number more; becauſe they ſay, od's nouns.

Eva. Peace your tatlings. What is *fair*, William?

Will. Pulcher.

Quick. Poulcats! there are fairer things than poulcats, ſure.

Eva. You are a very ſimplicity 'oman; I pray you, peace. What is *Lapis*, William?

Will. A ſtone.

Eva. And what is a ſtone, William?

Will. A pebble.

Eva. No, it is *Lapis*; I pray you remember in your prain.

Will. Lapis.

Eva. That is a good William. What is he, William, that does lend articles?

Will. Articles are borrowed of the pronoun; and be thus declined, *Singulariter, nominativo, hic, hæc, hoc.*

Eva. Nominativo, hig, hag, hog;—pray you, mark: *genitivo, hujus:* Well, what is your *accuſative caſe?*

Will. Accuſativo, hinc.

Eva. I pray you, have your remembrance, child; *Accuſativo, hing, hang, hog.*

Quick. Hang hog is Latin for bacon, I warrant you.

Eva. Leave your prabbles, o'man. What is the focative caſe, William?

Will. O—*vocativo*, O.

Eva. Remember, William; focative is, *caret*.

Quick. And that's a good root.

Eva. 'Oman, forbear.

Mrs. Page. Peace.

Eva. What is your *genitive caſe plural*, William?

Will. Genitive caſe?

Eva. Ay.

Will. Genitive,—horum, harum, horum.[5]

Quick. 'Vengeance of *Jenny's* caſe! fie on her! —never name her, child, if ſhe be a whore.

Eva. For ſhame, 'oman.

Quick. You do ill to teach the child ſuch words: he teaches him to hick and to hack,[6] which they'll do faſt enough of themſelves; and to call horum: —fie upon you!

Eva. 'Oman, art thou lunatics? haſt thou no underſtandings for thy caſes, and the numbers of the genders? Thou art as fooliſh chriſtian creatures, as I would deſires.

Mrs. Page. Pr'ythee, hold thy peace.

Eva. Shew me now, William, ſome declenſions of your pronouns.

5 —— *horum, harum, horum.*] Taylor, the water-poet, has borrowed this jeſt, ſuch as it is, in his character of a ſtrumpet:

" And come to *horum, harum, whorum*, then
" She proves a great proficient among men." Steevens.

6 —— *to hick and to hack,*] Sir William Blackſtone thought that this, in Dame Quickly's language, ſignifies " to ſtammer or heſitate, as boys do in ſaying their leſſons;" but Mr. Steevens, with more probability, ſuppoſes that it ſignifies, in her dialect, *to do miſchief*. Malone.

Will. Forſooth, I have forgot.

Eva. It is *ki*, *kæ*, *cod*; if you forget your *kies*, your *kæs*,[6] and your *cods*, you muſt be preeches.[7] Go your ways, and play, go.

Mrs. Page. He is a better ſcholar, than I thought he was.

Eva. He is a good ſprag[8] memory. Farewell, miſtreſs Page.

Mrs. Page. Adieu, good ſir Hugh. [*Exit Sir* Hugh.] Get you home, boy.—Come, we ſtay too long. [*Exeunt.*

SCENE II.

A Room in Ford's *Houſe.*

Enter Falstaff *and Mrs.* Ford.

Fal. Miſtreſs Ford, your ſorrow hath eaten up my ſufferance: I ſee, you are obſequious in your love,[9] and I profeſs requital to a hair's breadth; not

[6] ——*your kies, your kæs,* &c.] All this ribaldry is likewiſe found in Taylor the water-poet. See fol. edit. p. 106. Steevens.

[7] ——*you muſt be* preeches.] Sir Hugh means to ſay—you muſt be *breech'd*, i. e. flogg'd. To *breech* is to *flog*. So, in *The Taming of the Shrew*:

" I am no *breeching* ſcholar in the ſchools."

Again, in *The Humorous Lieutenant*, By Beaumont and Fletcher:

" Cry like a *breech'd* boy, not eat a bit." Steevens.

[8] ——*ſprag*——] I am told that this word is ſtill uſed by the common people in the neighbourhood of Bath, where it ſignifies *ready, alert, ſprightly*, and is pronounced as if it was written—*ſprack*. Steevens.

A *ſpackt* lad or wench, ſays Ray, is *apt to learn, ingenious*. Reed.

[9] ——*your* ſorrow *hath eaten up my ſufferance: I ſee, you are* obſequious *in your love,*] So, in *Hamlet:*

" —— for ſome term

" To do *obſequious ſorrow.*"

The epithet *obſequious* refers, in both inſtances, to the ſerioufneſs with which *obſequies*, or *funeral ceremonies*, are performed. Steevens.

only, miſtreſs Ford, in the ſimple office of love, but in all the accoutrement, complement, and ceremony of it. But are you ſure of your huſband now?

Mrs. Ford. He's a birding, ſweet ſir John.

Mrs. Page. [*Within.*] What hoa, goſſip Ford! what hoa!

Mrs. Ford. Step into the chamber, ſir John.

[*Exit* Falstaff.

Enter Mrs. Page.

Mrs. Page. How now, ſweetheart? who's at home beſides yourſelf?

Mrs. Ford. Why, none but mine own people.

Mrs. Page. Indeed?

Mrs. Ford. No, certainly:—Speak louder. [*Aſide.*

Mrs. Page. Truly, I am ſo glad you have nobody here.

Mrs. Ford. Why?

Mrs. Page. Why, woman, your huſband is in his old lunes[2] again: he ſo takes on[3] yonder with my huſband; ſo rails againſt all married mankind; ſo curſes all Eve's daughters, of what complexion ſoever; and ſo buffets himſelf on the forehead, crying, *Peer-out, peer-out!*[4] that any madneſs, I

[2] ——*lunes*—] i. e. lunacy, frenzy. See a note on *The Winter's Tale*, Act II. ſc. ii. The folio, reads—*lines*, inſtead of *lunes*. The elder quartos—his old *vaine* again. Steevens.

The correction was made by Mr. Theobald. Malone.

[3] ——*he ſo* takes on—] *To take on*, which is now uſed for *to grieve*, ſeems to be uſed by our author for *to rage*. Perhaps it was applied to any paſſion. Johnson.

It is uſed by Naſh in *Pierce Pennileſs his Supplication to the Devil*, 1592, in the ſame ſenſe: "Some will *take on* like a madman, if they ſee a pig come to the table." Malone.

[4] ——*Peer-out!*] That is, *appear horns*. Shakſpeare is at his old lunes. Johnson.

ever yet beheld, ſeem'd but tameneſs, civility, and patience, to this diſtemper he is in now: I am glad the fat knight is not here.

Mrs. Ford. Why, does he talk of him?

Mrs. Page. Of none but him; and ſwears, he was carried out, the laſt time he ſearch'd for him, in a baſket: proteſts to my huſband, he is now here; and hath drawn him and the reſt of their company from their ſport, to make another experiment of his ſuſpicion: but I am glad the knight is not here; now he ſhall ſee his own foolery.

Mrs. Ford. How near is he, miſtreſs Page?

Mrs. Page. Hard by; at ſtreet end; he will be here anon.

Mrs. Ford. I am undone!—the knight is here.

Mrs. Page. Why, then you are utterly ſhamed, and he's but a dead man. What a woman are you?—Away with him, away with him; better ſhame than murder.

Mrs. Ford. Which way ſhould he go? how ſhould I beſtow him? Shall I put him into the baſket again?

Re-enter Falstaff.

Fal. No, I'll come no more i' the baſket: May I not go out, ere he come?

Mrs. Page. Alas, three of maſter Ford's brothers watch the door with piſtols,[5] that none ſhall iſſue

Shakſpeare here refers to the practice of children, when they call on a ſnail to puſh forth his horns:

" Peer out, peer out, peer out of your hole,
" Or elſe I'll beat you black as a coal." Henley.

[5] ——*watch the door with* piſtols,] This is one of Shakſpeare's anachroniſms. Douce.

out; otherwiſe you might ſlip away ere he came. But what make you here?[6]

Fal. What ſhall I do?—I'll creep up into the chimney.

Mrs. Ford. There they always uſe to diſcharge their birding-pieces: Creep into the kiln-hole.[7]

Fal. Where is it?

Mrs. Ford. He will ſeek there on my word. Neither preſs, coffer, cheſt, trunk, well, vault, but he hath an abſtract[8] for the remembrance of ſuch places, and goes to them by his note: There is no hiding you in the houſe.

Fal. I'll go out then.

Mrs. Page. If you go[9] out in your own ſemblance, you die, ſir John. Unleſs you go out diſguis'd,—

Thus, in *Pericles, Prince of Tyre,* Thaliard ſays,

" ——— if I

" Can get him once within my *piſtol's* length," &c.

and Thaliard was one of the courtiers of Antiochus the third, who reigned 200 years before Chriſt; a period rather too early for the uſe of *piſtols.* Steevens.

6 *But what make you here?*] i. e. *what do you here.* Malone.

The ſame phraſe occurs in the firſt ſcene of *As you like it:*

" Now, ſir! *what make you here?*" Steevens.

7 ——*creep into the kiln-hole.*] I ſuſpect, theſe words belong to Mrs. Page. See Mrs. Ford's next ſpeech. That, however, may be a ſecond thought; a correction of her former propoſal: but the other ſuppoſition is more probable. Malone.

8 ——*an* abſtract—] i. e. a liſt, an inventory. Steevens.

Rather, a ſhort note or deſcription. So, in *Hamlet:*

" The *abſtract,* and brief chronicle of the times."

Malone.

9 Mrs. Page. *If you go,* &c.] In the firſt folio, by the miſtake of the compoſitor, the name of Mrs. Ford is prefixed to this ſpeech and the next. For the correction now made I am anſwerable. The editor of the ſecond folio put the two ſpeeches together, and gave them both to Mrs. Ford. The threat of danger from *without* aſcertains the firſt to belong to Mrs. Page. See her ſpeech on Falſtaff's re-entrance. Malone.

Mrs. Ford. How might we diſguiſe him?

Mrs. Page. Alas the day, I know not. There is no woman's gown big enough for him; otherwiſe, he might put on a hat, a muffler, and a kerchief, and ſo eſcape.

Fal. Good hearts, deviſe ſomething: any extremity, rather than a miſchief.

Mrs. Ford. My maid's aunt, the fat woman of Brentford, has a gown above.

Mrs. Page. On my word, it will ſerve him; ſhe's as big as he is: and there's her thrum'd hat, and her muffler too:[2] Run up, ſir John.

Mrs. Ford. Go, go, ſweet ſir John: miſtreſs Page, and I, will look ſome linen for your head.

Mrs. Page. Quick, quick; we'll come dreſs you ſtraight: put on the gown the while.

[*Exit* Falstaff.

Mrs. Ford. I would, my huſband would meet him in this ſhape: he cannot abide the old woman of Brentford; he ſwears, ſhe's a witch; forbade her my houſe, and hath threaten'd to beat her.

---

[2] ——*her* thrum'd *hat, and her* muffler *too:*] The *thrum* is the end of a weaver's warp, and we may ſuppoſe, was uſed for the purpoſe of making coarſe hats. So, in *A Midſummer Night's Dream:*

" O fates, come, come,
" Cut thread and *thrum.*"

A *muffler* was ſome part of dreſs that covered the face. So, in *The Cobler's Prophecy*, 1594:

" Now is ſhe bare fac'd to be ſeen:—ſtrait on her *Muffler* goes."

Again, in Laneham's account of Queen Elizabeth's entertainment at Kenelworth caſtle, 1575: " —his mother lent him a nu *mufflar* for a napkin, that was tyed to hiz gyrdl for lozyng." Steevens.

The *muffler* was a part of female attire, which only covered the lower half of the face. Douce.

A *thrum'd* hat was made of very coarſe woollen cloth. See Minſheu's Dict. 1617, in v. *Thrum'd* is, *formed of thrums.*

Malone.

Mrs. Page. Heaven guide him to thy husband's cudgel; and the devil guide his cudgel afterwards!

Mrs. Ford. But is my husband coming?

Mrs. Page. Ay, in good sadness, is he; and talks of the basket too, howsoever he hath had intelligence.

Mrs. Ford. We'll try that; for I'll appoint my men to carry the basket again, to meet him at the door with it, as they did last time.

Mrs. Page. Nay, but he'll be here presently: let's go dress him like the witch of Brentford.

Mrs. Ford. I'll first direct my men, what they shall do with the basket. Go up, I'll bring linen for him straight. [*Exit.*

Mrs. Page. Hang him, dishonest varlet! we cannot misuse him enough.[3]

We'll leave a proof, by that which we will do,
Wives may be merry, and yet honest too:
We do not act, that often jest and laugh;
'Tis old but true, *Still swine eat all the draff.*[4]
[*Exit.*

Re-enter Mrs. Ford, *with two* Servants.

Mrs. Ford. Go, sirs, take the basket again on your shoulders; your master is hard at door; if he bid you set it down, obey him: quickly, despatch. [*Exit.*

1. *Serv.* Come, come, take it up.

2. *Serv.* Pray heaven, it be not full of the knight[5] again.

[3] —— *misuse* him *enough.*] *Him* which was accidentally omitted in the first folio, was inserted by the editor of the second. Malone.

[4] —— *Still swine*, &c.] This is a proverbial sentence. See Ray's Collection. Malone.

[5] —— *of* the *knight* —] The only authentick copy, the first folio,

1. *Serv.* I hope not; I had as lief bear ſo much lead.

Enter Ford, Page, Shallow, Caius, *and Sir* Hugh Evans.

Ford. Ay, but if it prove true, maſter Page, have you any way then to unfool me again?—Set down the baſket, villain:—Somebody call my wife:——You, youth in a baſket, come out here![6]—O, you panderly raſcals! there's a knot, a ging,[7] a pack, a conſpiracy, againſt me: Now ſhall the devil be ſhamed. What! wife, I ſay! come, come forth; behold what honeſt clothes you ſend forth to bleaching.

Page. Why, this paſſes![8] Maſter Ford, you are not to go looſe any longer; you muſt be pinion'd.

reads—"full *of knight.*" The editor of the ſecond—of *the* knight; I think, unneceſſarily. We have juſt had—"hard *at door.*" Malone.

At door, is a frequent provincial ellipſis. *Full of knight* is a phraſe without example; and the preſent ſpeaker (one of Ford's drudges) was not meant for a dealer in groteſque language. I therefore read with the ſecond folio. Steevens.

6 You, *youth in a baſket, come out here!*] This reading I have adopted from the early quarto. The folio has only—"Youth in a baſket!" Malone.

7 ——*a* ging,] Old Copy—*gin*. *Ging* was the word intended by the poet, and was anciently uſed for *gang*. So, in Ben Jonſon's *New Inn*, 1631:

"The ſecret is, I would not willingly
"See or be ſeen to any of this *ging*,
"Eſpecially the lady."

Again, in *The Alchemiſt*, 1610:

"—Sure he has got
"Some baudy picture to call all this *ging*;
"The friar and the boy, or the new motion," &c.

Malone.

The ſecond folio [1632] (ſo ſeverely cenſured by Mr. Malone, and yet ſo often quoted by him as the ſource of emendations,) reads—*ging*. Steevens.

8 ——*this* paſſes!] The force of the phraſe I did not underſtand,

Eva. Why, this is lunatics! this is mad as a mad dog!

Shal. Indeed, maſter Ford, this is not well; indeed.

Enter Mrs. Ford.

Ford. So ſay I too, ſir.—Come hither, miſtreſs Ford; miſtreſs Ford, the honeſt woman, the modeſt wife, the virtuous creature, that hath the jealous fool to her huſband!—I ſuſpect without cauſe, miſtreſs, do I?

Mrs. Ford. Heaven be my witneſs, you do, if you ſuſpect me in any diſhoneſty.

Ford. Well ſaid, brazen-face; hold it out.—Come forth, ſirrah. [*Pulls the clothes out of the baſket.*

Page. This paſſes!

Mrs. Ford. Are you not aſhamed? let the clothes alone.

Ford. I ſhall find you anon.

Eva. 'Tis unreaſonable! Will you take up your wife's clothes? Come away.

Ford. Empty the baſket, I ſay.

Mrs. Ford. Why, man, why,—

Ford. Maſter Page, as I am a man, there was one convey'd out of my houſe yeſterday in this baſket: Why may not he be there again? In my

when a former impreſſion of Shakſpeare was prepared; and therefore gave theſe two words as part of an imperfect ſentence. One of the obſolete ſenſes of the verb, *to paſs*, is *to go beyond bounds*. So, in *Sir Clyomon, &c. Knight of the Golden Shield*, 1599:

" I have ſuch a deal of ſubſtance here when Brian's men
are ſlaine,
" That it *paſſeth*. O that I had while to ſtay!"

Again, in the tranſlation of the *Menæchmi*, 1595: " This *paſſeth!* that I meet with none, but thus they vexe me with ſtrange ſpeeches." Steevens.

houſe I am ſure he is: my intelligence is true; my jealouſy is reaſonable: Pluck me out all the linen.

Mrs. Ford. If you find a man there, he ſhall die a flea's death.

Page. Here's no man.

Shal. By my fidelity, this is not well, maſter Ford; this wrongs you.[9]

Eva. Maſter Ford, you muſt pray, and not follow the imaginations of your own heart: this is jealouſies.

Ford. Well, he's not here I ſeek for.

Page. No, nor no where elſe, but in your brain.

Ford. Help to ſearch my houſe this one time: if I find not what I ſeek, ſhow no colour for my extremity, let me for ever be your table-ſport; let them ſay of me, As jealous as Ford, that ſearch'd a hollow walnut for his wife's leman.[2] Satisfy me once more; once more ſearch with me.

Mrs. Ford. What hoa, miſtreſs Page! come you, and the old woman down; my huſband will come into the chamber.

Ford. Old woman! What old woman's that?

Mrs. Ford. Why, it is my maid's aunt of Brentford.

Ford. A witch, a quean, an old cozening quean! Have I not forbid her my houſe? She comes of errands, does ſhe? We are ſimple men; we do not know what's brought to paſs under the profeſſion

9 —— *this* wrongs *you.*] This is below your character, unworthy of your underſtanding, injurious to your honour. So, in *The Taming of the Shrew*, Bianca, being ill treated by her rugged ſiſter, ſays:

" You *wrong* me much, indeed you *wrong* yourſelf."

JOHNSON.

2 —— *his wife's* leman.] *Leman*, i. e. *lover*, is derived from *leef*, Dutch, *beloved*, and *man*. STEEVENS.

of fortune-telling. She works by charms,[3] by ſpells, by the figure, and ſuch daubery[4] as this is; beyond our element: we know nothing.——Come down, you witch, you hag you; come down, I ſay.

Mrs. Ford. Nay, good, ſweet huſband;—good gentlemen, let him not ſtrike the old woman.[5]

Enter Falstaff *in women's clothes, led by Mrs.* Page.

Mrs. Page. Come, mother Prat, come, give me your hand.

[3] *She works by charms*, &c.] Concerning ſome *old woman of Brentford*, there are ſeveral ballads; among the reſt, *Julian of Brentford's laſt Will and Teſtament*, 1599. Steevens.

This without doubt was the perſon here alluded to; for in the early quarto Mrs. Ford ſays—"my maid's aunt, *Gillian* of *Brentford*, hath a gown above." So alſo, in *Weſtward Hoe*, a comedy, 1607: "I doubt that old hag, *Gillian of Brentford*, has *bewitch'd* me." Malone.

Mr. Steevens, perhaps, has been miſled by the vague expreſſion of the Stationers' book. *Iyl of Breyntford's Teſtament*, to which he ſeems to allude, was written by Robert, and printed by William Copland, long before 1599. But this, the only publication, it is believed, concerning the above lady, at preſent known, is certainly *no ballad*. Ritson.

Julian of Brainford's teſtament is mentioned by Laneham in his letter from *Killingwoorth Caſtle*, 1575, amongſt many other works of eſtabliſhed notoriety. Henley.

[4] ——*ſuch* daubery —] *Dauberies* are *counterfeits*; *diſguiſes*. So, in *King Lear*, Edgar ſays: "I cannot *daub* it further."

Again, in *K. Richard III:*

"So ſmooth he *daub'd* his vice with ſhew of virtue."

Steevens.

Perhaps rather—ſuch *groſs falſhood*, and *impoſition*. In our author's time a *dauber* and a *plaſterer* were ſynonymous. See Minſheu's Dict. in v. "To lay it on with a *trowel*" was a phraſe of that time, applied to one who uttered a groſs lie. Malone.

[5] ——*let him* not *ſtrike the old woman.*] *Not*, which was inadvertently omitted in the firſt folio, was ſupplied by the ſecond. Malone.

Ford. I'll *prat* her:——Out of my door, you witch! [*beats him.*] you rag,[6] you baggage, you polecat, you ronyon![7] out! out! I'll conjure you, I'll fortune-tell you. [*Exit* Falstaff.

Mrs. Page. Are you not aſhamed? I think, you have kill'd the poor woman.

Mrs. Ford. Nay, he will do it:—'Tis a goodly credit for you.

Ford. Hang her, witch!

Eva. By yea and no, I think, the 'oman is a witch indeed: I like not when a'oman has a great peard; I ſpy a great peard under her muffler.[8]

[6] ——*you* rag,] This opprobrious term is again uſed in *Timon of Athens:* "—thy father, that poor *rag*—." Mr. Rowe unneceſſarily diſmiſſed this word, and introduced *hag* in its place. Malone.

[7] ——*ronyon!*] *Ronyon*, applied to a woman, means, as far as can be traced, much the ſame with *ſcall* or *ſcab* ſpoken of a man. Johnson.

From *Rogneux*, Fr. So, in *Macbeth:*

"Aroint thee, witch, the rump-fed *ronyon* cries."

Again, in *As you like it:* "the *royniſh* clown." Steevens.

[8] ——*I ſpy a great* peard *under her* muffler.] One of the marks of a ſuppoſed witch was a *beard.*

So, in *The Duke's Miſtreſs*, 1638:

"——— a chin, without all controverſy, good
"To go a fiſhing with; a *witches beard* on't."

See alſo *Macbeth*, Act I. ſc. iii.

The *muffler* (as I have learnt ſince our laſt ſheet was worked off) was a thin piece of linen that covered the lips and chin. See the figures of two market-women, at the bottom of G. Hoefnagle's curious plate of Nonſuch, in *Braunii Civitates Orbis Terrarum*; Part V. Plate I. See likewiſe the bottom of the view of Shrewſbury, &c. *ibid.* Part VI. Plate II. where the female peaſant ſeems to wear the ſame article of dreſs. See alſo a country-woman at the corner of Speed's map of England. Steevens.

As the ſecond ſtratagem, by which Falſtaff eſcapes, is much the groſſer of the two, I wiſh it had been practiſed firſt. It is very unlikely that Ford, having been ſo deceived before, and knowing that he had been deceived, would ſuffer him to eſcape in ſo ſlight a diſguiſe. Johnson.

Ford. Will you follow, gentlemen? I beſeech you, follow; ſee but the iſſue of my jealouſy: if I cry out thus upon no trail,[2] never truſt me when I open again.

Page. Let's obey his humour a little further: Come, gentlemen.

[*Exeunt* Page, Ford, Shallow, *and* Evans.

Mrs. Page. Truſt me, he beat him moſt pitifully.

Mrs. Ford. Nay, by the maſs, that he did not; he beat him moſt unpitifully, methought.

Mrs. Page. I'll have the cudgel hallow'd, and hung o'er the altar; it hath done meritorious ſervice.

Mrs. Ford. What think you? May we, with the warrant of woman-hood, and the witneſs of a good conſcience, purſue him with any further revenge?

Mrs. Page. The ſpirit of wantonneſs is, ſure, ſcared out of him; if the devil have him not in fee-ſimple, with fine and recovery,[3] he will never, I think, in the way of waſte, attempt us again.[4]

Mrs. Ford. Shall we tell our huſbands how we have ſerved him?

[2] —— cry *out thus upon no* trail,] The expreſſion is taken from the hunters. *Trail* is the ſcent left by the paſſage of the game. *To cry out*, is to *open* or *bark*. Johnson.

So, in *Hamlet:*

" How cheerfully on the falſe *trail* they *cry:*
" Oh! this is counter, ye falſe Daniſh *dogs!*" Steevens.

[3] —*if the devil have him not in* fee-ſimple, *with* fine *and* recovery,] Our author had been long enough in an attorney's office to learn that *fee-ſimple* is the *largeſt eſtate*, and *fine and recovery* the *ſtrongeſt aſſurance*, known to Engliſh law. Ritson.

[4] —— *in the way of* waſte, *attempt us again.*] i. e. he will not make further attempts to ruin us, by corrupting our virtue, and deſtroying our reputation. Steevens.

Mrs. Page. Yes, by all means; if it be but to ſcrape the figures out of your huſband's brains. If they can find in their hearts, the poor unvirtuous fat knight ſhall be any further afflicted, we two will ſtill be the miniſters.

Mrs. Ford. I'll warrant, they'll have him publickly ſhamed: and, methinks, there would be no period[4] to the jeſt, ſhould he not be publickly ſhamed.

Mrs. Page. Come, to the forge with it then, ſhape it: I would not have things cool. [*Exeunt.*

SCENE III.

A Room in the Garter Inn.

Enter Host *and* Bardolph.

Bard. Sir, the Germans deſire to have three of your horſes: the duke himſelf will be to-morrow at court, and they are going to meet him.

Host. What duke ſhould that be, comes ſo ſecretly? I hear not of him in the court: Let me ſpeak with the gentlemen; they ſpeak Engliſh?

Bard. Ay, ſir; I'll call them to you.[5]

Host. They ſhall have my horſes; but I'll make them pay, I'll ſauce them: they have had my houſes

[4] ——*no* period—] Shakſpeare ſeems, by no period, to mean, *no proper cataſtrophe*. Of this Hanmer was ſo well perſuaded, that he thinks it neceſſary to read—no *right* period. Steevens.

Our author often uſes *period*, for *end* or *concluſion*. So, in *King Richard III*:

"O, let me make the *period to* my curſe." Malone.

[5] —— *I'll call* them *to you*.] Old Copy—I'll call *him*. Corrected in the third folio. Malone.

a week at command; I have turn'd away my other guests: they must come off;[6] I'll sauce them: Come.

[*Exeunt.*

[6] ——*they must* come off;] *To come off*, is, *to pay*. In this sense it is used by Massinger in *The Unnatural Combat*, Act IV. sc. ii. where a wench, demanding money of the father to keep his bastard, says: "*Will you come off, sir?*" Again, in Decker's *If this be not a good Play the Devil is in it*, 1612:

"Do not your gallants *come off* roundly then?"

Again, in Heywood's *If you know not me you know Nobody*, 1633, p. 2: "——and then if he will not *come off*, carry him to the compter." Again, in *A Trick to catch the Old One*, 1608:

"Hark in thine ear:—will he *come off* think'st thou, and pay my debts?"

Again, in *The Return from Parnassus*, 1606:

"It is his meaning I should *come off*."

Again, in *The Widow*, by Ben Jonson, Fletcher, and Middleton, 1542: "I am forty dollars better for that: an 'twould *come off* quicker, 'twere nere a whit the worse for me." Again, in *A merye Jest of a Man called Howleglas*, bl. l. no date: "Therefore *come of* lightly, and geve me my mony." STEEVENS.

"They must *come off*, (says mine host,) I'll sauce them." This passage has exercised the criticks. It is altered by Dr. Warburton; but there is no corruption, and Mr. Steevens has rightly interpreted it. The quotation, however, from *Massinger*, which is referred to likewise by Mr. Edwards in his Canons of Criticism, scarcely satisfied Mr. Heath, and still less Mr. Capell, who gives us, "They must *not* come off." It is strange that any one, conversant in old language, should hesitate at this phrase. Take another quotation or two, that the difficulty may be effectually removed for the future. In John Heywood's play of *The Four P's*, the *pedlar* says:

"——If you be willing to buy,
"Lay down money, *come off* quickly."

In *The Widow*, by Jonson, Fletcher, and Middleton,—"if he will *come off* roundly, he'll set him free too." And again, in *Fennor's Comptor's Commonwealth*:——"except I would *come off* roundly, I should be bar'd of that priviledge," &c. FARMER.

The phrase is used by Chaucer, *Friar's Tale*, 338. edit. Urry:

"*Come off*, and let me riden hastily,
"Give me twelve pence; I may no longer tarie."

TYRWHITT.

SCENE IV.

A Room in Ford's *Houſe.*

Enter PAGE, FORD, *Mrs.* PAGE, *Mrs.* FORD, *and Sir* HUGH EVANS.

EVA. 'Tis one of the peſt diſcretions of a 'oman as ever I did look upon.

PAGE. And did he ſend you both theſe letters at an inſtant?

MRS. PAGE. Within a quarter of an hour.

FORD. Pardon me, wife: Henceforth do what thou wilt;
I rather will ſuſpect the ſun with cold,[7]
Than thee with wantonneſs: now doth thy honour ſtand,
In him that was of late an heretick,
As firm as faith.

PAGE. 'Tis well, 'tis well; no more.

[7] *I rather will ſuſpect the* ſun *with* cold,] Thus the modern editions.—The old ones read—with *gold*, which may mean, I rather will ſuſpect the ſun can be a thief, or be *corrupted by a bribe*, than thy honour can be betrayed to wantonneſs. Mr. Rowe ſilently made the change, which ſucceeding editors have as ſilently adopted. A thought of a ſimilar kind occurs in *Henry IV.* P. I:

"Shall the bleſſed *ſun* of heaven prove a *micher?*"

I have not, however, diſplaced Mr. Rowe's emendation; as a zeal to preſerve old readings, without diſtinction, may ſometimes prove as injurious to our author's reputation, as a deſire to introduce new ones, without attention to the quaintneſs of phraſeology then in uſe. STEEVENS.

So, in *Weſtward for Smelts*, a pamphlet which Shakſpeare certainly had read: "I anſwere in the behalfe of one, who is *as free from diſloyaltie, as is the ſunne from darkneſs, or the fire from* COLD." A huſband is ſpeaking of his wife. MALONE.

Be not as éxtreme in ſubmiſſion,
As in offence;
But let our plot go forward: let our wives
Yet once again, to make us publick ſport,
Appoint a meeting with this old fat fellow,
Where we may take him, and diſgrace him for it.

Ford. There is no better way than that they ſpoke of.

Page. How! to ſend him word they'll meet him in the park at midnight! fie, fie; he'll never come.

Eva. You ſay, he has been thrown in the rivers; and has been grievouſly peaten, as an old 'oman: methinks, there ſhould be terrors in him, that he ſhould not come; methinks, his fleſh is puniſh'd, he ſhall have no deſires.

Page. So think I too.

Mrs. Ford. Deviſe but how you'll uſe him when he comes,
And let us two deviſe to bring him thither.

Mrs. Page. There is an old tale goes, that Herne the hunter,
Sometime a keeper here in Windſor foreſt,
Doth all the winter time, at ſtill midnight,
Walk round about an oak, with great ragg'd horns;
And there he blaſts the tree, and takes the cattle;[8]

[8] ——*and* takes *the cattle*;] To *take*, in Shakſpeare, ſignifies to ſeize or ſtrike with a diſeaſe, to blaſt. So, in *Lear:*

" —— Strike her young bones,
" Ye *taking* airs, with lameneſs." Johnson.

So, in Markham's *Treatiſe of Horſes*, 1595, chap. 8: " Of a horſe that is *taken*. A horſe that is bereft of his feeling, mooving or ſtyrring, is ſaid to be *taken*, and in ſooth ſo he is, in that he is arreſted by ſo villainous a diſeaſe; yet ſome farriors, not well underſtanding the ground of the diſeaſe, conſter the word *taken*, to

And makes milch-kine yield blood, and ſhakes a chain
In a moſt hideous and dreadful manner:
You have heard of ſuch a ſpirit; and well you know,
The ſuperſtitious idle-headed eld[9]
Receiv'd, and did deliver to our age,
This tale of Herne the hunter for a truth.

Page. Why, yet there want not many, that do fear
In deep of night to walk by this Herne's oak:
But what of this?

Mrs. Ford. Marry, this is our device;
That Falſtaff at that oak ſhall meet with us,
Diſguis'd like Herne, with huge horns on his head.[a]

Page. Well, let it not be doubted but he'll come,
And in this ſhape: When you have brought him thither,
What ſhall be done with him? what is your plot?

Mrs. Page. That likewiſe have we thought upon, and thus:

be ſtriken by ſome planet or evil-ſpirit, which is falſe," &c. Thus our poet:

" ——No planets *ſtrike*, no fairy *takes*." Tollet.

[9] ——*idle-headed* eld—] *Eld* ſeems to be uſed here, for what our poet calls in *Macbeth*—the *olden time*. It is employed in *Meaſure for Meaſure*, to expreſs *age* and *decrepitude*:

" ——doth beg the alms
" Of palſied *eld*." Steevens.

I rather imagine it is uſed here for *old perſons*. Malone.

[a] *Diſguis'd like Herne, with huge horns on his head.*] This line, which is not in the folio, was properly reſtored from the old quarto by Mr. Theobald. He at the ſame time introduced another—— " We'll ſend him word to meet us in the field,"—which is clearly unneceſſary, and indeed improper; for the word *field* relates to two preceding lines of the quarto, which have not been introduced:

" Now, for that Falſtaff has been ſo deceiv'd,
" As that he dares not meet us in the *houſe*,
" We'll ſend him word to meet us in the *field*."

Malone.

Mrs. Ford. Marry, this is our device;
That Falstaff at that oak shall meet with us,
Disguis'd like Herne, with huge horns on his head.

Page. Well, let it not be doubted but he will come,
And in this shape: When you have brought him thither,
What shall be done with him? what is your plot?

Mrs. Page. That likewise have we thought upon, and thus:

---

be ſtricken by ſome planet or evil-ſpirit, which is falſe," &c. Thus our poet;

" ——No planets *ſtrike*, no fairy *takes*," &c.

Field is here to be uſed here, for what you term *ſuits*. It is employed in *Meaſure for Meaſure*, to expreſs *age* and *decrepitude*:

" —— Doth beg the alms
" Of *palſied eld*." STEEVENS.

I rather imagine it is uſed here for *old perſons*. MALONE.

[3] *Diſguis'd like Herne, with huge horns on his head.*] This line, which is not in the folio, was properly reſtored from the old quarto by Mr. Theobald. He at the ſame time introduced another——

" We'll ſend him word to meet us in the field," ——which is clearly unneceſſary, and indeed improper; for the word *field* relates to two preceding lines of the quarto, which have not been introduced:

" Now, for that Falſtaff has been ſo deceiv'd,
" As that he dares not meet us in the *houſe*,
" We'll ſend him word to meet us in the *field*."

MALONE.

T. Thornton Del. Pub. June. 17. 1792 by E Harding Medland Sculp.

HERNES OAK.

the Merry Wives of Windsor. Act IIII. Scene IIII.

Nan Page my daughter, and my little ſon,
And three or four more of their growth, we'll dreſs
Like urchins, ouphes,[3] and fairies, green and white,
With rounds of waxen tapers on their heads,
And rattles in their hands; upon a ſudden,
As Falſtaff, ſhe, and I, are newly met,
Let them from forth a ſaw-pit ruſh at once
With ſome diffuſed ſong;[4] upon their ſight,
We two in great amazedneſs will fly:
Then let them all encircle him about,
And, fairy-like, to-pinch the unclean knight;[5]

3 ——*urchins, ouphes,*] The primitive ſignification of *urchin* is a hedge-hog. In this ſenſe it is uſed in *The Tempeſt*. Hence it comes to ſignify any thing little and dwarfiſh. *Ouph* is the Teutonick word for a *fairy* or *goblin*. STEEVENS.

4 *With ſome* diffuſed *ſong*;] A *diffuſed ſong* ſignifies a ſong that ſtrikes out into wild ſentiments beyond the bounds of nature, ſuch as thoſe whoſe ſubject is fairy land. WARBURTON.

Diffuſed may mean *confuſed*. So, in Stowe's *Chronicle*, p. 553: "Rice quoth he, (i. e. Cardinal Wolſey,) ſpeak you Welch to him: I doubt not but thy ſpeech ſhall be more *diffuſe* to him, than his French ſhall be to thee." TOLLET.

By *diffuſed ſong*, Shakſpeare may mean ſuch unconnected ditties as mad people ſing. Kent, in *K. Lear*, when he has determined to aſſume an appearance foreign to his own, declares his reſolution to *diffuſe his ſpeech*, i. e. to give it a wild and irregular turn. STEEVENS.

With ſome diffuſed *ſong*;] i. e. wild, irregular, diſcordant. That this was the meaning of the word, I have ſhown in a note on another play by a paſſage from one of Greene's pamphlets, in which he calls a dreſs of which the different parts were made after the faſhions of different countries, "a *diffuſed* attire." MALONE.

5 *And, fairy-like*, to-pinch *the unclean knight*;] This uſe of *to* in compoſition with verbs, is very common in Gower and Chaucer, but muſt have been rather antiquated in the time of Shakſpeare. See, Gower, *De Confeſſione Amantis*, B. IV. fol. 7:

"All *to-tore* is myn araie."

And Chaucer, *Reeve's Tale*, 1169:

"—— mouth and noſe *to-broke*."

The conſtruction will otherwiſe be very hard. TYRWHITT.

And aſk him, why, that hour of fairy revel,
In their ſo ſacred paths he dares to tread,
In ſhape prophane.

Mrs. Ford. And till he tell the truth,
Let the ſuppoſed fairies pinch him ſound,[6]
And burn him with their tapers.

Mrs. Page. The truth being known,
We'll all preſent ourſelves; diſ-horn the ſpirit,
And mock him home to Windſor.

Ford. The children muſt
Be practis'd well to this, or they'll ne'er do't.

Eva. I will teach the children their behaviours; and I will be like a jack-an-apes alſo,[7] to burn the knight with my taber.

I add a few more inſtances, to ſhow that this uſe of the prepoſition *to* was not entirely antiquated in the time of our author. So, in Spenſer's *Faery Queen*, B. IV. c. 7:

"With briers and buſhes all *to-rent* and ſcratched."

Again, B. V. c. 8:

"With locks all looſe, and raiment all *to-tore*."

Again, B. V. c. 9:

"Made of ſtrange ſtuffe, but all *to-worne* and ragged,
"And underneath the breech was all *to-torne* and jagged."

Again, in *The Three Lords of London*, 1590:

"The poſt at which he runs, and all *to-burns* it."

Again, in *Arden of Feverſham*, 1592:

"Watchet ſattin doublet, all *to-torn*." Steevens.

The editor of Gawin Douglas's Tranſlation of the Æneid, fol. Edinb. 1710, obſerves in his *General Rules for the Underſtanding the Language*, that *to* prefixed, in antient writers, has little or no ſignificancy, but with *all* put before it, ſignifies *altogether*. Since, Milton has "were *all to*-ruffled." See *Comus*, v. 380. Warton's edit. It is not likely that this practice was become antiquated in the time of Shakſpeare, as Mr. Tyrwhitt ſuppoſes. Holt White.

6 ——*pinch him* ſound,] i. e. *ſoundly*. The adjective uſed as an adverb. The modern editors read—*round*. Steevens.

7 *I will teach the children their behaviours;* and I will be like a jack-an-apes alſo,] The idea of this ſtratagem, &c. might have been adopted from part of the entertainment prepared by Thomas

Ford. That will be excellent. I'll go buy them vizards.

Mrs. Page. My Nan ſhall be the queen of all the fairies,
Finely attired in a robe of white.

Page. That ſilk will I go buy;—and in that time[8]
Shall maſter Slender ſteal my Nan away, [*Aſide.*
And marry her at Eton.—Go, ſend to Falſtaff ſtraight.

Ford. Nay, I'll to him again in name of Brook:
He'll tell me all his purpoſe: Sure, he'll come.

Mrs. Page. Fear not you that: Go, get us properties,[9]
And tricking for our fairies.[2]

Eva. Let us about it: It is admirable pleaſures, and fery honeſt knaveries.

[*Exeunt* Page, Ford, *and* Evans.

Churchyard for Queen Elizabeth at Norwich: "And theſe boyes, &c. were to play by a deuiſe and degrees the *Phayries*, and to daunce (as neere as could be ymagined) like the *Phayries*. Their attire, and comming ſo ſtrangely out, I know made the Queenes highneſſe ſmyle and laugh withall, &c. *I ledde the yong fooliſhe Phayries a daunce*, &c. and as I heard ſaid, it was well taken." Steevens.

8 *That ſilk will I go buy;—and in* that time—] Mr. Theobald, referring *that time* to the time of buying the ſilk, alters it to *tire*. But there is no need of any change; *that time* evidently relating to the time of the maſk with which Falſtaff was to be entertained, and which makes the whole ſubject of this dialogue. Therefore the common reading is right. Warburton.

9 ——*properties*,] *Properties* are little incidental neceſſaries to a theatre, excluſive of ſcenes and dreſſes. So, in *The Taming of a Shrew*: "—a ſhoulder of mutton for a *property*." See *A Midſummer Night's Dream*, Act I. ſc. ii. Steevens.

2 ——tricking *for our fairies*.] To *trick*, is to dreſs out. So, in *Milton*:

"Not *trick'd* and frounc'd as ſhe was wont,
"With the Attic boy to hunt;
"But kerchief'd in a homely cloud." Steevens.

Mrs. Page. Go, miſtreſs Ford,
Send Quickly to ſir John, to know his mind.
[*Exit Mrs.* Ford.
I'll to the doctor; he hath my good will,
And none but he, to marry with Nan Page.
That Slender, though well landed, is an ideot;
And he my huſband beſt of all affects:
The doctor is well money'd, and his friends
Potent at court; he, none but he, ſhall have her,
Though twenty thouſand worthier come to crave her.
[*Exit.*

SCENE V.

A Room in the Garter Inn.

Enter Hoſt *and* Simple.

Hoſt. What would'ſt thou have, boor? what, thick-ſkin?[3] ſpeak, breathe, diſcuſs; brief, ſhort, quick, ſnap.

Sim. Marry, ſir, I come to ſpeak with ſir John Falſtaff from maſter Slender.

Hoſt. There's his chamber, his houſe, his caſtle, his ſtanding-bed, and truckle-bed;[4] 'tis painted

[3] ——*what*, thick-ſkin?] I meet with this term of abuſe in Warner's *Albion's England*, 1602, Book VI. chap. 30:

"That he, ſo foul a *thick-ſkin*, ſhould ſo fair a lady catch."
Steevens.

[4] ——*ſtanding-bed, and* truckle-bed;] The uſual furniture of chambers in that time was a ſtanding-bed, under which was a *trochle*, *truckle*, or *running* bed. In the ſtanding-bed lay the maſter, and in the truckle bed the ſervant. So, in Hall's *Account of a Servile Tutor:*

"He lieth in the *truckle-bed*,
"While his young maſter lieth o'er his head." Johnson.

So, in *The Return from Parnaſſus*, 1606:

"When I lay in a *trundle-bed* under my tutor."

about with the ſtory of the prodigal, freſh and new: Go, knock and call; he'll ſpeak like an *Anthropophaginian*[5] unto thee: Knock, I ſay.

Simp. There's an old woman, a fat woman, gone up into his chamber; I'll be ſo bold as ſtay, ſir, till ſhe come down: I come to ſpeak with her, indeed.

Host. Ha! a fat woman! the knight may be robbed: I'll call.—Bully knight! Bully ſir John! ſpeak from thy lungs military: Art thou there? it is thine hoſt, thine Epheſian,[6] calls.

Fal. [*above.*] How now, mine hoſt?

Host. Here's a Bohemian-Tartar[7] tarries the coming down of thy fat woman: Let her deſcend, bully, let her deſcend; my chambers are honourable: Fie! privacy? fie!

And here the tutor has the upper bed. Again, in Heywood's *Royal King*, &c. 1637: "—ſhew theſe gentlemen into a cloſe room with a *ſtanding-bed* in't, and a *truckle* too." Steevens.

[5] ——*Anthropophaginian*—] i. e. a cannibal. See *Othello*, Act I. ſc. iii. It is here uſed as a ſounding word to aſtoniſh *Simple*. *Epheſian*, which follows, has no other meaning. Steevens.

[6] ——*thine* Epheſian,] This was a cant term of the time. So, in *K. Henry IV.* P. II. Act II. ſc. ii. "*P. Henry.* What company? *Page. Epheſians*, my lord, of the old church." See the note there. Malone.

[7] ——*Bohemian-Tartar*—] The French call a *Bohemian* what we call a *Gypſey*; but I believe the Hoſt means nothing more than, by a wild appellation, to inſinuate that Simple makes a ſtrange appearance. Johnson.

In Germany there were ſeveral companies of vagabonds, &c. called *Tartars* and Zigens. "Theſe were the ſame in my opinion," ſays Mezeray, "as thoſe the French call *Bohemians*, and the Engliſh Gypſies." Bulteel's *Tranſlation of Mezeray's Hiſtory of France*, under the year 1417. Tollet.

Enter FALSTAFF.

FAL. There was, mine hoſt, an old fat woman even now with me; but ſhe's gone.

SIMP. Pray you, ſir, was't not the wiſe woman of Brentford?[8]

FAL. Ay, marry was it, muſcle-ſhell;[9] What would you with her?

SIMP. My maſter, ſir, my maſter Slender, ſent to her, ſeeing her go thorough the ſtreets, to know, ſir, whether one Nym, ſir, that beguiled him of a chain, had the chain, or no.

FAL. I ſpake with the old woman about it.

SIMP. And what ſays ſhe, I pray, ſir?

FAL. Marry, ſhe ſays, that the very ſame man, that beguiled maſter Slender of his chain, cozen'd him of it.

SIMP. I would, I could have ſpoken with the woman herſelf; I had other things to have ſpoken with her too, from him.

FAL. What are they? let us know.

HOST. Ay, come; quick.

SIMP. I may not conceal them, ſir.

FAL. Conceal them, or thou dieſt.[2]

[8] ——*wiſe woman of Brentford?*] In our author's time female dealers in palmiſtry and fortune-telling were uſually denominated *wiſe women*. So the perſon from whom Heywood's play of *The Wiſe Woman of Hogsden*, 1638, takes its title, is employed in anſwering many ſuch queſtions as are the objects of *Simple's* enquiry. REED.

This appellation occurs alſo in our Verſion of the Bible: "Her *wiſe ladies anſwered* her, yea ſhe returned anſwer to herſelf." Judges v. 29. STEEVENS.

[9] ——*muſcle-ſhell*;] He calls poor Simple *muſcle-ſhell*, becauſe he ſtands with his mouth open. JOHNSON.

[2] Simp. *I may not* conceal *them, ſir.*
Fal. Conceal *them, or thou dieſt.*] In both theſe inſtances, Dr. Farmer thinks we ſhould read—*reveal.* STEEVENS.

Simp. Why, ſir, they were nothing but about miſtreſs Anne Page; to know, if it were my maſter's fortune to have her, or no.

Fal. 'Tis, 'tis his fortune.

Simp. What, ſir?

Fal. To have her,—or no: Go; ſay, the woman told me ſo.

Simp. May I be ſo bold to ſay ſo, ſir?

Fal. Ay, ſir Tike; who more bold?[3]

Simp. I thank your worſhip: I ſhall make my maſter glad with theſe tidings. [*Exit* Simple.

Host. Thou art clerkly,[4] thou art clerkly, ſir John: Was there a wiſe woman with thee?

Fal. Ay, that there was, mine hoſt; one, that hath taught me more wit than ever I learn'd before in my life: and I paid nothing for it neither, but was paid for my learning.[5]

Simp. *I may*, &c.] In the old copy this ſpeech is given to Falſtaff. Corrected by Mr. Rowe. I mention this error, becauſe it juſtifies other ſimilar corrections that have been made. Malone.

[3] *Ay, ſir Tike; who more bold?*] In the firſt edition, it ſtands: "I Tike, who more bolde." And ſhould plainly be read here, Ay, *ſir Tike*, &c. Farmer.

The folio reads—Ay, ſir, *like*, &c. Malone.

[4] —— *clerkly*,] i. e. ſcholar-like. So, in *The Two Gentlemen of Verona*, Act II. ſc. i:

"———'tis very *clerkly* done." Steevens.

[5] —*I* paid *nothing for it neither, but was* paid *for my learning*.] He alludes to the beating which he had juſt received. The ſame play on words occurs in *Cymbeline*, Act V: "—ſorry you have *paid* too much, and ſorry that you are *paid* too much." Steevens.

To *pay*, in our author's time, often ſignified to *beat*. So, in *King Henry IV*. P. I. "—ſeven of the eleven I *paid*." Malone.

Enter BARDOLPH.

Bard. Out, alas, ſir! cozenage! meer cozenage!

Hoſt. Where be my horſes? ſpeak well of them, varletto.

Bard. Run away with the cozeners: for ſo ſoon as I came beyond Eton, they threw me off, from behind one of them, in a ſlough of mire; and ſet ſpurs, and away, like three German devils, three Doctor Fauſtuſes.[6]

Hoſt. They are gone but to meet the duke, villain: do not ſay, they be fled; Germans are honeſt men.

Enter Sir HUGH EVANS.

Eva. Where is mine hoſt?

Hoſt. What is the matter, ſir?

Eva. Have a care of your entertainments: there is a friend of mine come to town, tells me, there is three couzin germans, that has cozen'd all the hoſts of Readings, of Maidenhead, of Colebrook, of horſes and money. I tell you for good-will, look you: you are wiſe, and full of gibes and vlouting-ſtogs; and 'tis not convenient you ſhould be cozen'd: Fare you well. [*Exit.*

Enter CAIUS.

Caius. Vere is mine *Hoſt de Jarterre.*

Hoſt. Here, maſter doctor, in perplexity, and doubtful dilemma.

[6] —*like three* German *devils, three* Doctor Fauſtuſes.] *John Fauſt*, commonly called *Doctor Fauſtus*, was a *German*. STEEVENS.

Marlowe's Play on this ſubject had ſufficiently familiarized Bardolph's ſimile to our author's audience. STEEVENS.

Enter BARDOLPH.

Bard. Out, alas, sir! cozenage! meer cozenage!

Host. Where be my horses? speak well of them, varletto.

Bard. Run away with the cozeners: for so soon as I came beyond Eton, they threw me off, from behind one of them, in a slough of mire; and set spurs, and away, like three German devils, three Doctor Faustuses.[a]

Host. They are gone but to meet the duke, villain: do not say, they be fled: Germans are honest men.

Enter Sir HUGH EVANS.

Eva. Where is mine host?

Host. What is the matter, sir?

Eva. Have a care of your entertainments: there is a friend of mine come to town, tells me, there is three couzin germans, that has cozen'd all the hosts of Readings, of Maidenhead, of Colebrook, of horses and money. I tell you for good will, look you; you are wise, and full of gibes and vlouting-stogs, and 'tis not convenient you should be cozened. Fare you well.

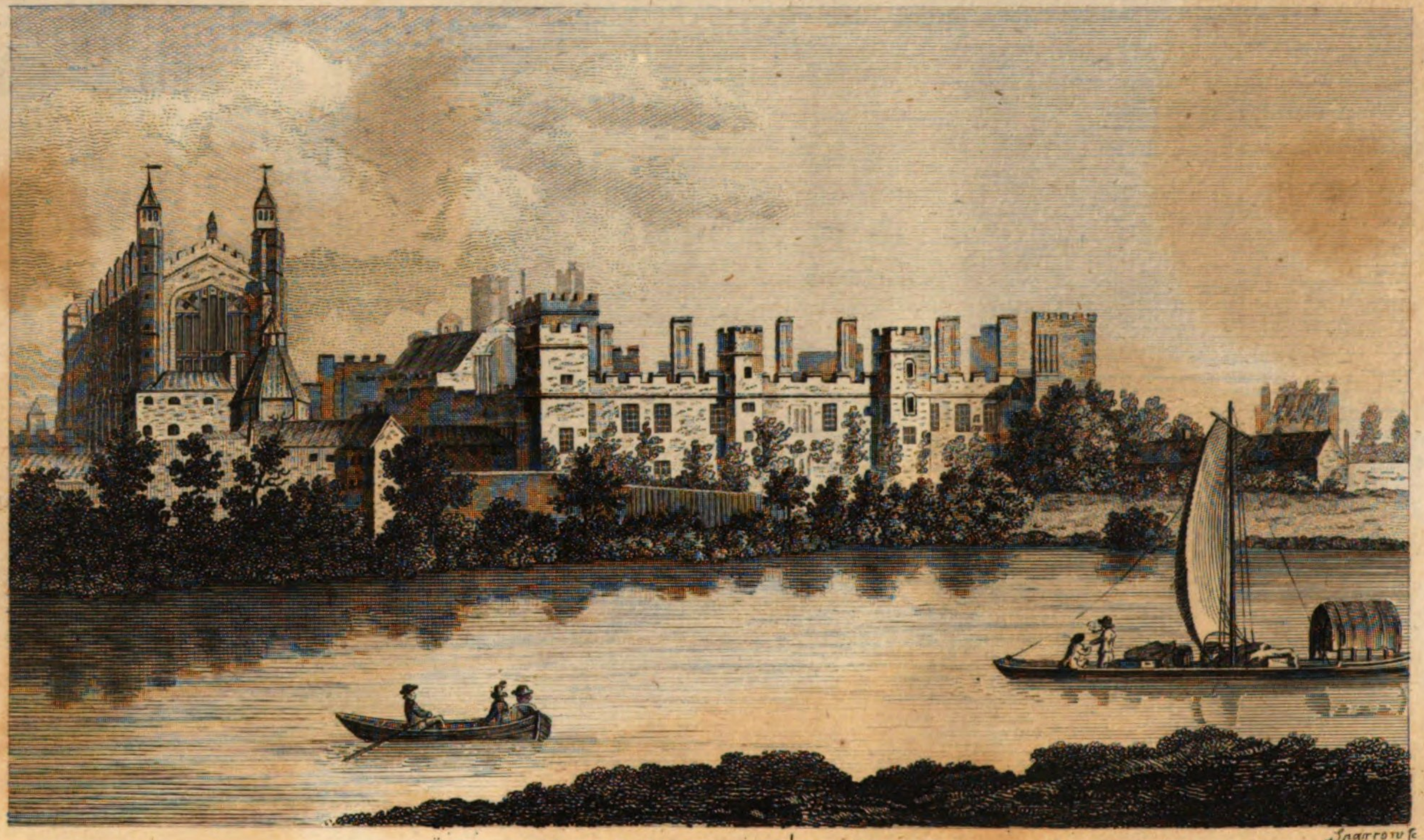
Enter CAIUS.

Caius. Vere is mine *Host de Jarterre*.

Host. Here, master doctor, in perplexity, and doubtful dilemma.

[a] — *the three* German *devils, three* Doctor Faustuses.] *John Faustus*, commonly called *Doctor Faustus*, was a *German*. STEEVENS.

I suppose my quotation on this subject had sufficiently familiarized Bardolph's allusion to our author's audience. STEEVENS.



EATON.

Merry Wives of Windsor

Caius. I cannot tell vat is dat: But it is tell-a me, dat you make grand preparation for a duke *de Jarmany:* by my trot, dere is no duke, dat the court is know to come: I tell you for good vill: adieu.

[*Exit.*

Host. Hue and cry, villain, go:—aſſiſt me, knight; I am undone:—fly, run, hue and cry, villain! I am undone! [*Exeunt* Hoſt *and* Bardolph.

Fal. I would, all the world might be cozen'd; for I have been cozen'd, and beaten too. If it ſhould come to the ear of the court, how I have been transform'd, and how my transformation hath been waſh'd and cudgel'd, they would melt me out of my fat, drop by drop, and liquor fiſhermen's boots with me; I warrant, they would whip me with their fine wits, till I were as creſt-fallen as a dried pear.[6] I never proſper'd ſince I foreſwore myſelf at *Primero.*[7] Well, if my wind were but

[6] —— creſt-fallen *as a* dried pear.] To aſcertain the propriety of this ſimilitude, it may be obſerved that *pears*, when they are *dried*, become flat, and loſe the erect and oblong form that, in their natural ſtate, diſtinguiſhes them from apples. Steevens.

[7] —— *Primero.*] A game at cards. Johnson.

Primero was in Shakſpeare's time the faſhionable game. In the Earl of Northumberland's letters about the powder plot, Joſc. Percy was playing at *Primero* on Sunday, when his uncle, the conſpirator, called on him at Eſſex Houſe. This game is again mentioned in our author's *Henry VIII.* Percy.

"*Primero* and *Primaviſta*, two games of cards. *Primum et primum viſum*, that is, firſt, and firſt ſeene, becauſe he that can ſhow ſuch an order of cardes, wins the game." See Minſheu's Dict. 1617. Reed.

In the *Sydney Papers*, Vol. II. p. 83, is the following account of an altercation that happened between our poet's generous patron, and one Willoughby, at this game: "The quarrel of my lord Southampton to Ambroſe Willoughby grew upon this: That he, with Sir Walter Rawley and Mr. Parker, being at *Primero* in the preſence-chamber, the queen was gone to bed; and he being there, as ſquire of the body, deſired him to give over. Soon after he

long enough to ſay my prayers,[8] I would repent.—

Enter Mrs. QUICKLY.

Now! whence come you?

QUICK. From the two parties, forſooth.

FAL. The devil take one party, and his dam the other, and ſo they ſhall be both beſtow'd! I have ſuffer'd more for their ſakes, more, than the villainous inconſtancy of man's diſpoſition is able to bear.

QUICK. And have not they ſuffer'd? Yes, I warrant; ſpeciouſly one of them; miſtreſs Ford, good heart, is beaten black and blue, that you cannot ſee a white ſpot about her.

FAL. What tell'ſt thou me of black and blue? I was beaten myſelf into all the colours of the rainbow; and I was like to be apprehended for the witch of Brentford; but that my admirable dexterity of wit, my counterfeiting the action of an old woman,[9] deliver'd me, the knave conſtable had

ſpoke to them againe, that if they would not leave, he would call in the guard to pull down the bord; which Sir Walter Rawley ſeeing, put up his money, and went his wayes; but my lord Southampton took exceptions at hym, and told hym, he would remember yt: and ſo finding hym between the Tennis-Court wall and the garden, ſtrooke him; and Willoughby pull'd of ſome of his lockes." This happened in the beginning of 1598. MALONE.

The manner of playing at this game may be ſeen in an Epigram quoted in *Dodſley's Collection of old Plays*, Vol. V. p. 168, edit. 1780. See alſo Vol. X. p. 368, and Vol. XII. p. 396. REED.

8 ——*to ſay my prayers*,] Theſe words were reſtored from the early quarto by Mr. Pope. They were probably omitted in the folio on account of the Stat. 3 Jac. I. ch. 21. MALONE.

9 ——*action of an* old *woman*,] What! was it any dexterity of wit in Sir John Falſtaff to counterfeit the action of an *old* woman, in order to eſcape being apprehended for a *witch?* Surely, one would imagine, this was the readieſt means to bring him into ſuch a ſcrape: for none but *old* women have ever been ſuſpected of be-

ſet me i' the ſtocks, i' the common ſtocks, for a witch.

Quick. Sir, let me ſpeak with you in your chamber: you ſhall hear how things go; and I warrant, to your content. Here is a letter will ſay ſomewhat. Good hearts, what ado here is to bring you together! Sure, one of you does not ſerve heaven well,[2] that you are ſo croſs'd.

Fal. Come up into my chamber. [*Exeunt.*

SCENE VI.

Another Room in the Garter Inn.

Enter Fenton *and* Hoſt.

Hoſt. Maſter Fenton, talk not to me; my mind is heavy, I will give over all.

Fent. Yet hear me ſpeak: Aſſiſt me in my purpoſe, And, as I am a gentleman, I'll give thee

ing *witches*. The text muſt certainly be reſtor'd *a wood* woman, a crazy, frantick woman; one too wild, and ſilly, and unmeaning, to have either the malice, or miſchievous ſubtlety of a witch in her. Theobald.

This emendation is received by Sir Thomas Hanmer, but rejected by Dr. Warburton. To me it appears reaſonable enough. Johnson.

I am not certain that this change is neceſſary. Falſtaff, by counterfeiting ſuch weakneſs and infirmity, as would naturally be pitied in an old woman, averted the puniſhment to which he would otherwiſe have been ſubjected, on the ſuppoſition that he was a witch. Steevens.

The reading of the old copy is fully ſupported by what Falſtaff ſays afterwards to Ford: "I went to her, Maſter Brook, as you ſee, like a poor old man; but I came from her, Maſter Brook, like a poor *old* woman." Malone.

[2] *Sure, one of you does not ſerve heaven well,* &c.] The great fault of this play is the frequency of expreſſions ſo profane, that no neceſſity of preſerving character can juſtify them. There are laws of higher authority than thoſe of criticiſm. Johnson.

A hundred pound in gold, more than your loſs.

Hoſt. I will hear you, maſter Fenton; and I will, at the leaſt, keep your counſel.

Fent. From time to time I have acquainted you
With the dear love I bear to fair Anne Page;
Who, mutually, hath anſwer'd my affection
(So far forth as herſelf might be her chooſer,)
Even to my wiſh: I have a letter from her
Of ſuch contents as you will wonder at;
The mirth whereof[3] ſo larded with my matter,
That neither, ſingly, can be manifeſted,
Without the ſhow of both;—wherein fat Falſtaff
Hath a great ſcene:[4] the image of the jeſt[5]
[*Showing the letter.*

[3] *The mirth* whereof—] Thus the old copy. Mr. Pope and all the ſubſequent editors read—The mirth *whereof's* ſo larded, &c. but the old reading is the true one, and the phraſeology that of Shakſpeare's age. *Whereof* was formerly uſed as we now uſe *thereof*; "—the mirth *thereof* being ſo larded," &c. So, in *Mount Tabor, or Private Exerciſes of a Penitent Sinner*, 8vo. 1639: "In the mean time [they] cloſely conveyed under the cloaths wherewithal he was covered, a vizard, like a ſwine's ſnout, upon his face, with three wire chains faſtened thereunto, the other end *whereof being* holden ſeverally by thoſe three ladies; who fall to ſinging again," &c. MALONE.

[4] —— wherein *fat Falſtaff*
Hath a great ſcene:] The firſt folio reads:
"Without the ſhow of both: fat Falſtaff," &c.
I have ſupplied the word that was probably omitted at the preſs, from the early quarto, where, in the correſponding place, we find—
"*Wherein* fat Falſtaff hath a mighty ſcare [*ſcene*]."
The editor of the ſecond folio, to ſupply the metre, arbitrarily reads—
"Without the ſhew of both:—fat *Sir John* Falſtaff—."
MALONE.

[5] —— *the* image *of the jeſt*—] *Image* is *repreſentation*. So, in *K. Richard III:*
"And liv'd by looking on his *images*."
Again, in *Meaſure for Meaſure*:—"The *image* of it gives me content already." STEEVENS.

I'll ſhow you here at large. Hark, good mine hoſt:
To-night at Herne's oak, juſt 'twixt twelve and one,
Muſt my ſweet Nan preſent the fairy queen;
The purpoſe why, is here;[7] in which diſguiſe,
While other jeſts are ſomething rank on foot,[8]
Her father hath commanded her to ſlip
Away with Slender, and with him at Eton
Immediately to marry: ſhe hath conſented:
Now, ſir,
Her mother, even ſtrong againſt that match,[9]
And firm for doctor Caius, hath appointed
That he ſhall likewiſe ſhuffle her away,
While other ſports are taſking of their minds,[2]
And at the deanery, where a prieſt attends,
Straight marry her: to this her mother's plot
She, ſeemingly obedient, likewiſe hath
Made promiſe to the doctor:—Now, thus it reſts:
Her father means ſhe ſhall be all in white;
And in that habit, when Slender ſees his time
To take her by the hand, and bid her go,
She ſhall go with him:—her mother hath intended,

Theſe words allude to a cuſtom ſtill in uſe, of hanging out painted repreſentations of ſhows.

So, in *Buſſy d'Ambois*:

" ——— like a monſter
" Kept onely to ſhow men for goddeſſe money:
" That falſe hagge often paints him in her cloth
" Ten times more monſtrous than he is in troth." HENLEY.

7 —— *is here*;] i. e. in the letter. STEEVENS.

8 *While other jeſts are ſomething rank on foot*,] i. e. while they are hotly purſuing other merriment of their own. STEEVENS.

9 —— even *ſtrong againſt that match*,] Thus the old copies. The modern editors read—*ever*, but perhaps without neceſſity. *Even* ſtrong, is *as ſtrong, with a ſimilar degree of ſtrength*. So, in *Hamlet*, " —— *even* chriſtian" is *fellow* chriſtian. STEEVENS.

2 —— taſking *of their minds*,] So, in *K. Henry V*:

" —— ſome things of weight
" That *taſk* our thoughts concerning us and France."

STEEVENS.

The better to denote[3] her to the doctor,
(For they must all be mask'd and vizarded,)
That, quaint in green,[4] she shall be loose enrob'd,
With ribbands pendant, flaring 'bout her head;
And when the doctor spies his vantage ripe,
To pinch her by the hand, and, on that token,
The maid hath given consent to go with him.

Host. Which means she to deceive? father or mother?

[3] —— *to* denote ——] In the Mss. of our author's age *n* and *u* were formed so very much alike, that they are scarcely distinguishable. Hence it was, that in the old copies of these plays one of these letters is frequently put for the other. From the cause assigned, or from an accidental inversion of the letter *n* at the press, the first folio in the present instance reads—*deuote*, u being constantly employed in that copy instead of *v*. The same mistake has happened in several other places. Thus, in *Much ado about Nothing*, 1623, we find, "he is *turu'd* orthographer," instead of *turn'd*. Again, in *Othello*:—"to the contemplation, mark, and *deuotement* of her parts," instead of *denotement*. Again, in *King John*: This *expeditious* charge, instead of *expedition's*. Again, ibid: *involuerable* for *invulnerable*. Again, in *Hamlet*, 1605, we meet with this very word put by an error of the press for *denote*:

"Together with all forms, modes, shapes of grief,
"That can *deuote* me truly."

The present emendation, which was suggested by Mr. Steevens, is fully supported by a subsequent passage quoted by him:—"the white will *decipher* her well enough." Malone.

[4] —— quaint *in green*,] —— may mean fantastically dress in green. So, in Milton's *Masque at Ludlow Castle*:

"—— left the place,
"And my *quaint* habits, breed astonishment."

Quaintness, however, was anciently used to signify *gracefulness*. So, in Greene's *Dialogue between a He and She Coney-catcher*, 1592: "I began to think what a handsome man he was, and wished that he would come and take a night's lodging with me, sitting in a dump to think of the *quaintness* of his personage." In *The Two Gentlemen of Verona*, Act III. sc. i. *quaintly* is used for *ingeniously*:

"—— a ladder *quaintly* made of cords." Steevens.

In *Daniel's Sonnets*, 1594, it is used for *fantastick*.

"Prayers prevail not with a *quaint* disdayne." Malone.

Fent. Both, my good hoſt, to go along with me:
And here it reſts,—that you'll procure the vicar
To ſtay for me at church, 'twixt twelve and one,
And, in the lawful name of marrying,
To give our hearts united ceremony.

Host. Well, huſband your device; I'll to the vicar:
Bring you the maid, you ſhall not lack a prieſt.

Fent. So ſhall I evermore be bound to thee;
Beſides, I'll make a preſent recompence. [*Exeunt.*

ACT V. SCENE I.

A Room in the Garter Inn.

Enter Falstaff *and Mrs.* Quickly.

Fal. Pr'ythee, no more prattling;—go.——I'll hold:[5] This is the third time; I hope, good luck lies in odd numbers. Away, go; they ſay, there is divinity in odd numbers,[6] either in nativity, chance, or death.—Away.

Quick. I'll provide you a chain; and I'll do what I can to get you a pair of horns.

Fal. Away, I ſay; time wears: hold up your head, and mince.[7] [*Exit Mrs.* Quickly.

[5] —— *I'll* hold:] I ſuppoſe he means—I'll *keep* the appointment. Steevens.

[6] —— *they ſay, there is* divinity in odd numbers,] Alluding to the Roman adage—

—— *numero deus impare gaudet.* Virgil, Ecl. viii.

Steevens.

[7] —— *hold up your head, and* mince.] To *mince* is to walk with affected delicacy. So, in *The Merchant of Venice:*

" —— turn two *mincing* ſteps
" Into a manly ſtride." Steevens.

Enter FORD.

How now, maſter Brook? Maſter Brook, the matter will be known to-night, or never. Be you in the Park about midnight, at Herne's oak, and you ſhall ſee wonders.

FORD. Went you not to her yeſterday, ſir, as you told me you had appointed?

FAL. I went to her, maſter Brook, as you ſee, like a poor old man: but I came from her, maſter Brook, like a poor old woman. That ſame knave, Ford her huſband, hath the fineſt mad devil of jealouſy in him, maſter Brook, that ever govern'd frenzy. I will tell you.—He beat me grievouſly, in the ſhape of a woman; for in the ſhape of man, maſter Brook, I fear not Goliath with a weaver's beam; becauſe I know alſo, life is a ſhuttle.[4] I am in haſte; go along with me; I'll tell you all, maſter Brook. Since I plucked geeſe,[5] played truant, and whipped top, I knew not what it was to be beaten, till lately. Follow me: I'll tell you ſtrange things of this knave Ford; on whom to-night I will be revenged, and I will deliver his wife into your hand.—Follow: Strange things in hand, maſter Brook! follow. [*Exeunt.*

[4] —— *becauſe I know alſo,* life is a ſhuttle.] An alluſion to the ſixth verſe of the ſeventh chapter of the Book of *Job:* "My days are ſwifter than a weaver's *ſhuttle,*" &c. STEEVENS.

[5] —— *Since I* plucked geeſe,] To ſtrip a living gooſe of his feathers, was formerly an act of puerile barbarity. STEEVENS.

SCENE II.

Windſor Park.

Enter PAGE, SHALLOW, *and* SLENDER.

PAGE. Come, come; we'll couch i' the caſtle-ditch, till we ſee the light of our fairies.—Remember, ſon Slender, my daughter.[6]

SLEN. Ay, forſooth; I have ſpoke with her, and we have a nay-word,[7] how to know one another. I come to her in white, and cry, *mum*; ſhe cries, *budget*;[8] and by that we know one another.

SHAL. That's good too: But what needs either your *mum*, or her *budget?* the white will decipher her well enough.—It hath ſtruck ten o'clock.

PAGE. The night is dark; light and ſpirits will become it well. Heaven proſper our ſport! No man means evil but the devil,[9] and we ſhall know him by his horns. Let's away; follow me. [*Exeunt.*

6 —*my* daughter.] The word *daughter* was inadvertently omitted in the firſt folio. The emendation was made by the editor of the ſecond. MALONE.

7 ——*a nay-word,*] i. e. a watch-word. Mrs. Quickly has already uſed it in this ſenſe. STEEVENS.

8 —— mum; *ſhe cries*, budget;] Theſe words appear to have been in common uſe before the time of our author. "And now if a man call them to accomptes, and aſke the cauſe of al theſe their tragical and cruel doings, he ſhall have a ſhort anſwer with *mum budget*, except they will peradventure allege this," &c. *Oration againſt the unlawful inſurrections of the Proteſtants*, bl. l. 8vo. 1615. Sign. C 8. REED.

9 —*No* man *means evil but the devil,*] This is a double blunder; for ſome, of whom this was ſpoke, were women. We ſhould read then, *No* ONE *means*. WARBURTON.

SCENE III.

The Street in Windſor.

Enter Mrs. PAGE, *Mrs.* FORD, *and Dr.* CAIUS.

MRS. PAGE. Maſter doctor, my daughter is in green: when you ſee your time, take her by the hand, away with her to the deanery, and deſpatch it quickly: Go before into the park; we two muſt go together.

CAIUS. I know vat I have to do; Adieu.

MRS. PAGE. Fare you well, ſir. [*Exit* CAIUS.] My huſband will not rejoice ſo much at the abuſe of Falſtaff, as he will chafe at the doctor's marrying my daughter: but 'tis no matter; better a little chiding, than a great deal of heart-break.

MRS. FORD. Where is Nan now, and her troop of fairies? and the Welch devil, Hugh?[3]

There is no blunder. In the ancient interludes and moralities, the beings of ſupreme power, excellence, or depravity, are occaſionally ſtyled *men*. So, in *Much ado about Nothing*, Dogberry ſays: "God's a good *man*." Again, in an Epitaph, part of which has been borrowed as an abſurd one, by Mr. Pope and his aſſociates, who were not very well acquainted with ancient phraſeology:

"Do all we can,
"Death is a *man*
"That never ſpareth none."

Again, in *Jeronimo, or The Firſt Part of the Spaniſh Tragedy*, 1605:

"You're the laſt *man* I thought on, ſave the *devil*."

STEEVENS.

[3] —*and the Welch devil*, Hugh?] The former impreſſions read—*the Welch devil* Herne? But Falſtaff was to repreſent Herne, and he was no Welchman. Where was the attention or ſagacity of our editors, not to obſerve that Mrs. Ford is enquiring for [Sir *Hugh*] Evans by the name of the Welch devil? Dr. Thirlby likewiſe diſcover'd the blunder of this paſſage. THEOBALD.

Mrs. Page. They are all couched in a pit hard by Herne's oak,[4] with obſcured lights; which, at the very inſtant of Falſtaff's and our meeting, they will at once diſplay to the night.

Mrs. Ford. That cannot chooſe but amaze him.

Mrs. Page. If he be not amazed, he will be mock'd; if he be amazed, he will every way be mock'd.

Mrs. Ford. We'll betray him finely.

Mrs. Page. Againſt ſuch lewdſters, and their lechery,
Thoſe that betray them do no treachery.

Mrs. Ford. The hour draws on; To the oak, to the oak! [*Exeunt.*

SCENE IV.

Windſor Park.

Enter Sir Hugh Evans, *and Fairies.*

Eva. Trib, trib, fairies; come; and remember your parts: be pold, I pray you; follow me into the pit; and when I give the watch-'ords, do as I pid you; Come, come; trib, trib. [*Exeunt.*

I ſuppoſe only the letter *H.* was ſet down in the MS; and therefore, inſtead of *Hugh* (which ſeems to be the true reading,) the editors ſubſtituted *Herne.* Steevens.

So, afterwards: "Well ſaid, fairy *Hugh*." Malone.

4 ——*in a* pit *hard by* Herne's oak,] An *oak*, which may be that alluded to by Shakſpeare, is ſtill ſtanding cloſe to a *pit* in Windſor foreſt. It is yet ſhown as the *oak of Herne.* Steevens.

SCENE V.

Another part of the Park.

Enter FALSTAFF *diſguiſed, with a buck's head on.*

FAL. The Windſor bell hath ſtruck twelve; the minute draws on: Now, the hot-blooded gods aſſiſt me!—Remember, Jove, thou waſt a bull for thy Europa; love ſet on thy horns.—O powerful love! that, in ſome reſpects, makes a beaſt a man; in ſome other, a man a beaſt.—You were alſo, Jupiter, a ſwan, for the love of Leda;—O, omnipotent love! how near the god drew to the complexion of a gooſe?—A fault done firſt in the form of a beaſt;—O Jove, a beaſtly fault! and then another fault in the ſemblance of a fowl; think on't, Jove; a foul fault.—When gods have hot backs, what ſhall poor men do?[5] For me, I am here a Windſor ſtag; and the fatteſt, I think, i' the foreſt: Send me a cool rut-time, Jove, or who can blame me to piſs my tallow?[6] Who comes here? my doe?

[5] —*When gods have hot backs, what ſhall poor men do?*] Shakſpeare had perhaps in his thoughts the argument which Cherea employed in a ſimilar ſituation. *Ter. Eun.* Act III. ſc. v:

" ————Quia conſimilem luſerat
" Jam olim ille ludum, impendio magis animus gaudebat mihi
" Deum ſeſe in hominem convertiſſe, atque per alienas tegulas
" Veniſſe clanculum per impluvium, fucum factum mulieri.
" At quem deum? qui templa cœli ſumma ſonitu concutit.
" *Ego homuncio hoc non facerem?* Ego vero illud ita feci, ac lubens."

A tranſlation of Terence was publiſhed in 1598.

The ſame thought is found in Lily's *Euphues*, 1580: " I think in thoſe days love was well ratified on earth, when luſt was ſo full authorized by the gods in heaven." MALONE.

[6] —— *Send me a cool rut-time, Jove, or who can blame me to* piſs my tallow?] This, I find, is technical. In Turberville's *Booke of Hunting*, 1575: " During the time of their rut, the harts live

Enter Mrs. FORD *and Mrs.* PAGE.

MRS. FORD. Sir John? art thou there, my deer? my male deer?

FAL. My doe with the black ſcut?—Let the ſky rain potatoes; let it thunder to the tune of *Green Sleeves*; hail kiſſing-comfits, and ſnow eringoes; let there come a tempeſt of provocation,[9] I will ſhelter me here. [*Embracing her.*

with ſmall ſuſtenance.—The red muſhroome helpeth well to make them *pyſſe their greace*, they are then in ſo vehement heate," &c. FARMER.

In Ray's *Collection of Proverbs*, the phraſe is yet further explained: "*He has piſs'd his tallow.* This is ſpoken of bucks who grow lean after rutting-time, and may be applied to men."

The phraſe, however, is of French extraction. Jacques de Fouilloux in his quarto volume entitled *La Venerie*, alſo tells us that ſtags in rutting time live chiefly on large red muſhrooms, "qui aident fort à leur faire *piſſer le ſuif.*" STEEVENS.

[9] *Let the ſky rain* potatoes;—*hail* kiſſing-comfits, *and ſnow* eringoes; *let there come a* tempeſt *of provocation*,] *Potatoes*, when they were firſt introduced in England, were ſuppoſed to be ſtrong provocatives. See Mr. Collins's note on a paſſage in *Troilus and Creſſida*, Act V. ſc. ii.

Kiſſing-comfits were ſugar-plums, perfum'd to make the breath ſweet.

Monſieur Le Grand D'Auſſi in his *Hiſtoire de la vie privée des Français*, Vol. II. p. 273. obſerves—"Il y avait auſſi de petits drageoirs qu'on portait en poche pour avoir, dans le jour, de quoi ſe *parfumer la bouche.*"

So, alſo in Webſter's *Ducheſs of Malfy*, 1623:

"——Sure your piſtol holds
"Nothing but perfumes or *kiſſing comfits.*"

In *Swetnan Arraign'd*, 1620, theſe confections are called—"*kiſſing-cauſes.*" "Their very breath is ſophiſticated with amber-pellets, and *kiſſing-cauſes.*"

Again, in *A Very Woman*, by Maſſinger:

"*Comfits* of ambergris to help our *kiſſes.*"

For eating theſe, queen Mab may be ſaid, in *Romeo and Juliet*, to *plague their lips with bliſters.*

Eringoes, like potatoes, were eſteemed to be ſtimulatives. So, (ſays the late Mr. Henderſon,) in Drayton's *Polyolbion:*

Mrs. Ford. Miſtreſs Page is come with me, ſweetheart.

Fal. Divide me like a bribe-buck,[2] each a haunch: I will keep my ſides to myſelf, my ſhoulders for the fellow of this walk,[3] and my horns I bequeath

" Whoſe root th' *eringo* is, the reines that doth inflame,
" So ſtrongly to performe the Cytherean game."

But Shakſpeare, very probably, had the following artificial *tempeſt* in his thoughts, when he put the words on which this note is founded, into the mouth of Falſtaff.

Holinſhed informs us, that in the year 1583, for the entertainment of prince Alaſco, was performed " a verie ſtatelie tragedie named *Dido*, wherein the queen's banket (with Æneas' narration of the deſtruction of Troie) was lively deſcribed in a marchpaine patterne,—*the tempeſt wherein it hailed ſmall confects, rained roſewater, and ſnew an artificial kind of ſnow*, all ſtrange, marvellous and abundant."

Brantome alſo, deſcribing an earlier feaſt given by the Vidam of Chartres, ſays—" Au deſſert, il y eut un *orage artificiel* qui, pendant une demie heure entiere, fit tomber une *pluie* d'eaux odorantes, & un *grêle de dragées*." STEEVENS.

[2] *Divide me like a* bribe-buck,] i. e. (as Mr. Theobald obſerves) a buck ſent for a bribe. He adds, that the old copies, miſtakingly, read—*brib'd*-buck. STEEVENS.

Cartwright, in his *Love's Convert*, has an expreſſion ſomewhat ſimilar:

" Put off your mercer with your *fee-buck* for that ſeaſon."
M. MASON.

[3] —— *my* ſhoulders *to the* fellow *of this* walk,] Who the *fellow* is, or why he keeps his *ſhoulders* for him, I do not underſtand. JOHNSON.

A *walk* is that diſtrict in a foreſt, to which the juriſdiction of a particular keeper extends. So, in Lodge's *Roſalynde*, 1592: " Tell me, foreſter, under whom maintaineſt thou thy *walke?*" MALONE.

To the keeper the *ſhoulders* and *humbles* belong as a perquiſite. GREY.

So, in *Friar Bacon*, and *Friar Bungay*, 1599:

" Butter and cheeſe, and *humbles* of a deer,
" Such as poor keepers have within their lodge."

Again, in Holinſhed, 1586, Vol. I. p. 204: " The keeper, by a cuſtom——hath the ſkin, head, *umbles*, chine and *ſhoulders*." STEEVENS.

your huſbands. Am I a woodman?[4] ha! Speak I like Herne the hunter?—Why, now is Cupid a child of conſcience; he makes reſtitution. As I am a true ſpirit, welcome! [*Noiſe within.*

Mrs. Page. Alas! what noiſe?

Mrs. Ford. Heaven forgive our ſins!

Fal. What ſhould this be?

Mrs. Ford.
Mrs. Page. } Away, away. [*They run off.*

Fal. I think, the devil will not have me damn'd, leſt the oil that is in me ſhould ſet hell on fire; he would never elſe croſs me thus.

Enter Sir Hugh Evans, *like a ſatyr*; *Mrs.* Quickly, *and* Pistol; Anne Page, *as the Fairy Queen, attended by her brother and others, dreſſed like fairies, with waxen tapers on their heads.*[5]

Quick. Fairies, black, grey, green, and white,
You moon-ſhine revellers, and ſhades of night,

[4] ——*a woodman?*] A *woodman* (ſays Mr. Reed in a note on *Meaſure for Meaſure*, Act IV. ſc. iii.) was an attendant on the officer, called *Forreſter*. See Manwood on the *Foreſt Laws*, 4to. 1615, p. 46. It is here, however, uſed in a wanton ſenſe, for one who chooſes female game as the objects of his purſuit.

In its primitive ſenſe I find it employed in an ancient MS. entitled *The boke of huntyng, that is cleped Mayſter of Game:* "And wondre ye not though I ſey *wodemanly*, for it is a poynt of a *wodemannys* crafte. And though it be wele fittyng to an hunter to kun do it, yet natheles it longeth more to a *wodemannys* crafte," &c. A woodman's calling is not very accurately defined, by any author I have met with. Steevens.

[5] This ſtage-direction I have formed on that of the old quarto, corrected by ſuch circumſtances as the poet introduced when he new-modelled his play. In the folio there is no direction whatſoever. Mrs. Quickly and Piſtol ſeem to have been but ill ſuited to the delivery of the ſpeeches here attributed to them; nor are either

You orphan-heirs of fixed deſtiny,[6]
Attend your office, and your quality.[7]——

of thoſe perſonages named by Ford in a former ſcene, where the intended plot againſt Falſtaff is mentioned. It is highly probable, (as a modern editor has obſerved,) that the performer who had repreſented Piſtol, was afterwards, from neceſſity, employed among the fairies; and that his name thus crept into the copies. He here repreſents *Puck*, a part which in the old quarto is given to Sir Hugh. The introduction of Mrs. Quickly, however, cannot be accounted for in the ſame manner; for in the firſt ſketch in quarto, ſhe is particularly deſcribed as *the Queen of the Fairies*; a part which our author afterwards allotted to Anne Page. MALONE.

[6] *You* orphan-*heirs of fixed deſtiny*,] But why *orphan-heirs?* Deſtiny, whom they ſucceeded, was yet in being. Doubtleſs the poet wrote:

" *You* ouphen *heirs of fixed deſtiny*,"

i. e. you *elves*, who miniſter, and ſucceed in ſome of the works of deſtiny. They are called, in this play, both before and afterwards, *ouphes*; here *ouphen*; *en* being the plural termination of Saxon nouns. For the word is from the Saxon Alfenne, *lamiæ*, *dæmones*. Or it may be underſtood to be an adjective, as *wooden*, *woollen*, *golden*, &c. WARBURTON.

Dr. Warburton corrects *orphan* to *ouphen*; and not without plauſibility, as the word *ouphes* occurs both before and afterwards. But, I fancy, in acquieſcence to the vulgar doctrine, the addreſs in this line is to a part of the *troop*, as mortals by birth, but adopted by the fairies: *orphans* in reſpect of their real parents, and now only dependent on *deſtiny* herſelf. A few lines from Spenſer will ſufficiently illuſtrate this paſſage:

" The man whom *heavens* have *ordaynd* to bee
" The ſpouſe of *Britomart* is *Arthegall*.
" He wonneth in the land of *Fayeree*,
" Yet is no *Fary* borne, ne ſib at all
" To elfes, but ſprong of ſeed terreſtriall,
" And whilome by falſe *Faries* ſtolen away,
" Whiles yet in infant cradle he did crall," &c.

Edit. 1590. B. III. ſt. 26. FARMER.

Dr. Warburton objects to their being *heirs* to Deſtiny, who was ſtill in being. But Shakſpeare, I believe, uſes *heirs*, with his uſual laxity, for *children*. So, to *inherit* is uſed in the ſenſe of to *poſſeſs*. MALONE.

[7] ——*quality*.] i. e. *fellowſhip*. See *The Tempeſt*: " Ariel, and all his *quality*." STEEVENS.

Crier Hobgoblin, make the fairy o-yes.

Pist. Elves, liſt your names; ſilence, you airy toys.[8]

Cricket, to Windſor chimneys ſhalt thou leap:
Where fires thou find'ſt unrak'd,[9] and hearths unſwept,
There pinch the maids as blue as bilberry:[2]
Our radiant queen hates ſluts, and ſluttery.

Fal. They are fairies; he, that ſpeaks to them, ſhall die:
I'll wink and couch: No man their works muſt eye.
[*Lies down upon his face.*

Eva. Where's *Bede?*[3]—Go you, and where you find a maid,
That, ere ſhe ſleep, has thrice her prayers ſaid,

[8] *Crier Hobgoblin, make the fairy o-yes.*
Piſt. *Elves, liſt your names; ſilence, you airy toys.*] Theſe two lines were certainly intended to rhime together, as the preceding and ſubſequent couplets do; and accordingly, in the old editions, the final words of each line are printed, *oyes* and *toyes*. This, therefore, is a ſtriking inſtance of the inconvenience, which has ariſen from modernizing the orthography of Shakſpeare.
TYRWHITT.

[9] *Where fires thou find'ſt* unrak'd,] i. e. unmade up, by covering them with fuel, ſo that they may be found alight in the morning. This phraſe is ſtill current in ſeveral of our midland counties.
STEEVENS.

[2] —— *as* bilberry:] The *bilberry* is the *whortleberry*. Fairies were always ſuppoſed to have a ſtrong averſion to ſluttery. Thus, in the old ſong of *Robin Good-Fellow*. See Dr. Percy's *Reliques*, &c. Vol. III:

" When houſe or hearth doth ſluttiſh lye,
" I pinch the maidens black and blue," &c.
STEEVENS.

[3] Evans. *Where's* Bede? *&c.*] Thus the firſt folio. The quartos—*Pead.*—It is remarkable that, throughout this metrical buſineſs, Sir Hugh appears to drop his Welch pronunciation, though he reſumes it as ſoon as he ſpeaks in his own character. As Falſtaff, however, ſuppoſes him to be a Welch Fairy, his peculiarity of utterance muſt have been preſerved on the ſtage, though it be not diſtinguiſhed in the printed copies. STEEVENS.

Raiſe up the organs of her fantaſy,
Sleep ſhe as ſound as careleſs infancy;
But thoſe as ſleep, and think not on their ſins,
Pinch them, arms, legs, backs, ſhoulders, ſides, and
ſhins.

3 ——*Go you, and where you find a maid,*——

Raiſe *up the organs of her fantaſy*;] The ſenſe of this ſpeech is—that ſhe, who had performed her religious duties, ſhould be ſecure againſt the illuſion of fancy; and have her ſleep, like that of infancy, undiſturbed by diſordered dreams. This was then the popular opinion, that evil ſpirits had a power over the fancy; and, by that means, could inſpire wicked dreams into thoſe who, on their going to ſleep, had not recommended themſelves to the protection of heaven. So Shakſpeare makes Imogen, on her lying down, ſay:

" *From fairies, and the tempters of the night,*
" *Guard me, beſeech ye!*"

As this is the ſenſe, let us ſee how the common reading expreſſes it;

" Raiſe *up the organs of her fantaſy*;"

i. e. inflame her imagination with ſenſual ideas; which is juſt the contrary to what the poet would have the ſpeaker ſay. We cannot therefore but conclude he wrote:

" REIN *up the organs of her fantaſy*;"

i. e. *curb* them, that ſhe be no more diſturbed by irregular imaginations, than children in their ſleep. For he adds immediately:

" *Sleep ſhe as ſound as careleſs infancy.*"

So, in *The Tempeſt:*

" Do not give dalliance
" Too much the *rein.*"

And, in *Meaſure for Meaſure:*

" I give my ſenſual race the *rein.*"

To give the rein, being juſt the contrary to *rein up*. The ſame thought he has again in *Macbeth:*

" ——Merciful powers!
" Reſtrain in me the curſed thoughts that nature
" Gives way to in repoſe." WARBURTON.

This is highly plauſible; and yet, *raiſe up the organs of her fantaſy*, may mean, *elevate her ideas above ſenſuality, exalt them to the nobleſt contemplation.*

Mr. Malone ſuppoſes the ſenſe of the paſſage, collectively taken, to be as follows.

Go you, and wherever you find a maid aſleep, that hath thrice prayed to the deity, *though*, in conſequence of her innocence, ſhe

Quick. About, about;
Search Windſor caſtle, elves, within and out:
Strew good luck, ouphes, on every ſacred room;[4]
That it may ſtand till the perpetual doom,
In ſtate as wholeſome,[5] as in ſtate 'tis fit;
Worthy the owner, and the owner it.[6]

ſleep as ſoundly as an infant, elevate her fancy, and amuſe her tranquil mind with ſome delightful viſion; but thoſe whom you find aſleep, without having previouſly thought on their ſins, and prayed to heaven for forgiveneſs, pinch, &c. It ſhould be remembered that thoſe perſons who ſleep very ſoundly, ſeldom dream. Hence the injunction to "raiſe up the organs of her fantaſy," "Sleep ſhe," &c. i. e. *though* ſhe ſleep as ſound, &c.

The fantaſies with which the mind of the virtuous maiden is to be amuſed, are the reverſe of thoſe with which Oberon diſturbs Titania in *A Midſummer-Night's Dream:*

"There ſleeps Titania;—
"With the juice of this I'll ſtreak her eyes,
"And make her full of *hateful fantaſies.*"

Dr. Warburton, who appears to me to have totally miſunderſtood this paſſage, reads—*Rein* up, &c. in which he has been followed, in my opinion too haſtily, by the ſubſequent editors. MALONE.

4 — *on every ſacred room*;] See Chaucer's *Cant. Tales*, v. 3482, edit. Tyrwhitt. "On four halves of the hous aboute," &c. MALONE.

5 *In ſtate as* wholeſome,] *Wholſome* here ſignifies *integer.* He wiſhes the caſtle may ſtand in its preſent ſtate of perfection, which the following words plainly ſhow;

"——— *as in ſtate 'tis fit.*" WARBURTON.

6 *Worthy the owner*, and *the owner it.*] *And* cannot be the true reading. The context will not allow it; and his court to queen Elizabeth directs us to another:

"——— as *the owner it.*"

For, ſure, he had more addreſs than to content himſelf with wiſhing a thing *to be*, which his complaiſance muſt ſuppoſe actually *was*, namely, the worth of the owner. WARBURTON.

Surely this change is unneceſſary. The fairy wiſhes that the caſtle and its owner, *till the day of doom*, may be worthy of each other. Queen Elizabeth's worth was not devolvable, as we have ſeen by the conduct of her fooliſh ſucceſſor. The prayer of the fairy is therefore ſufficiently reaſonable and intelligible without alteration. STEEVENS.

The ſeveral chairs of order look you ſcour
With juice of balm,[7] and every precious flower:
Each fair inſtalment, coat, and ſeveral creſt,
With loyal blazon, evermore be bleſt!
And nightly, meadow-fairies, look, you ſing,
Like to the Garter's compaſs, in a ring:
The expreſſure that it bears, green let it be,
More fertile-freſh than all the field to ſee;
And, *Hony Soit Qui Mal y Penſe*, write,
In emerald tufts, flowers purple, blue, and white;
Like ſaphire, pearl, and rich embroidery,[8]
Buckled below fair knight-hood's bending knee:
Fairies uſe flowers for their charactery.[9]

[7] *The ſeveral chairs of order look you ſcour*
With juice of balm, &c.] It was an article of our ancient luxury, to rub tables, &c. with aromatic herbs. Pliny informs us, that the Romans did the ſame, to drive away evil ſpirits. STEEVENS.

[8] *In emerald tufts, flowers* purple, *blue, and white*;
Like ſaphire, pearl, and *rich embroidery*,] Theſe lines are moſt miſerably corrupted. In the words——*Flowers purple, blue, and white*—the *purple* is left uncompared. To remedy this, the editors, who ſeem to have been ſenſible of the imperfection of the compariſon, read—AND *rich embroidery*; that is, according to them, as the blue and white flowers are compared to ſaphire and pearl, tho *purple* is compared to *rich embroidery*. Thus, inſtead of mending one falſe ſtep, they have made two, by bringing *ſaphire, pearl, and rich embroidery* under one predicament. The lines were wrote thus by the poet:

" *In emerald tufts, flowers* purfled, *blue, and white*;
" *Like ſaphire, pearl,* in *rich embroidery*."

i. e. let there be blue and white flowers *worked* on the greenſward, like ſaphire and pearl *in* rich embroidery. To *purfle*, is to over-lay with tinſel, gold thread, &c. ſo our anceſtors called a certain lace of this kind of work a *purfling-lace*. 'Tis from the French *pourfiler*. So Spenſer:

" —— ſhe was yclad,
" All in a ſilken camus, lilly white,
" *Purfled* upon, with many a folded plight."

The change of *and* into *in* in the ſecond verſe, is neceſſary. For flowers worked, or *purfled* in the graſs, were not like ſaphire and pearl ſimply, but ſaphire and pearl in embroidery. How the cor-

Away; diſperſe: But, till 'tis one o' clock,
Our dance of cuſtom, round about the oak
Of Herne the hunter, let us not forget.

Eva. Pray you, lock hand in hand;[2] yourſelves in order ſet:
And twenty glow-worms ſhall our lanterns be,
To guide our meaſure round about the tree.
But, ſtay; I ſmell a man of middle earth.[3]

rupt reading *and* was introduced into the text, we have ſhown above. WARBURTON.

Whoever is convinced by Dr. Warburton's note, will ſhow he has very little ſtudied the manner of his author, whoſe ſplendid incorrectneſs in this inſtance, as in ſome others, is ſurely preferable to the inſipid regularity propoſed in its room. STEEVENS.

9 —— *charactery*.] For the matter with which they make letters. JOHNSON.

So, in *Julius Cæſar*:

" All the *charactery* of my ſad brows."

i. e. all that ſeems to be written on them.

Again, in *Ovid's Banquet of Sence*, by Chapman, 1595:

" Wherein was writ in ſable *charactry*." STEEVENS.

Bullokar, in his *Engliſh Expoſitor improved by R. Browne*, 12mo. ſays that *charactery* is " a writing by characters in ſtrange marks." In 1588 was printed—" *Charactery*, an arte of ſhorte, ſwift, and ſecrete writing by character. Invented by Timothie Brighte, Doctor of Phiſike." This ſeems to have been the firſt book upon ſhort-hand writing printed in England. DOUCE.

2 —— *lock hand* in hand;] The metre requires us to read—" lock hands." Thus Milton, who perhaps had this paſſage in his mind, when he makes Comus ſay—

" Come, *knit hands*, and beat the ground
" In a light fantaſtic round." STEEVENS.

3 —*of* middle earth.] Spirits are ſuppoſed to inhabit the ethereal regions, and fairies to dwell under ground; men therefore are in a middle ſtation. JOHNSON.

So, in the ancient metrical romance of *Syr Guy of Warwick*, bl. l. no date:

" And win the fayreſt mayde *of middle erde*."

Again, in Gower, *De Confeſſione Amantis*, fol. 26:

" Adam, for pride loſt his price
" In *mydell erth*."

Fal. Heavens defend me from that Welch fairy! leſt he transform me to a piece of cheeſe!

Pist. Vile worm,[2] thou waſt o'er-look'd even in thy birth.[3]

Quick. With trial-fire touch me his finger-end:[4] If he be chaſte, the flame will back deſcend,

Again, in the MSS. called *William and the Werwolf*, in the library of King's College, Cambridge, p. 15:

"And ſeide God that madeſt man, and all *middel erthe.*"

Ruddiman, the learned compiler of the Gloſſary to Gawin Douglas's Tranſlation of the Æneid, affords the following illuſtration of this conteſted phraſe. "It is yet in uſe in the North of Scotland among old people, by which they underſtand *this earth in which we live, in oppoſition to the grave:* Thus they ſay, *There's no man in middle erd is able to do it*, i. e. *no man alive, or on this earth*, and ſo it is uſed by our author. But the reaſon is not ſo eaſy to come by; perhaps it is becauſe they look upon this life as a *middle ſtate* (as it is) between Heaven and Hell, which laſt is frequently taken for the grave. Or that life is as it were *a middle* betwixt non-entity, before we are born, and death, when we go hence and are no more ſeen; as life is called a coming into the world, and death a going out of it."—Again, among the Addenda to the Gloſſary aforeſaid —"*Myddil erd* is borrowed from the A. S. MIDDAN-EARD, MIDDANGEARD, *mundus*, MIDDANEARDLICE, *mundanus*, SE LAESSA MIDDAN-EARD, *microcoſmus*. STEEVENS.

The author of THE REMARKS ſays, the phraſe ſignifies neither more nor leſs, than the *earth* or *world*, from its imaginary ſituation in the *midſt* or *middle* of the Ptolemaic ſyſtem, and has not the leaſt reference to either ſpirits or fairies. REED.

[2] Vile *worm*,] The old copy reads—*vild*. That *vild*, which ſo often occurs in theſe plays, was not an error of the preſs, but the old ſpelling and the pronunciation of the time, appears from theſe lines of Heywod, in his *Pleaſant Dialogues and Dramas*, 1637:

"EARTH. What goddeſs, or how *ſtyl'd?*
"AGE. *Age*, am I call'd.
"EARTH. Hence falſe virago *vild.*" MALONE.

[3] ——o'er-look'd *even in thy birth.*] i. e. *ſlighted* as ſoon as born. STEEVENS.

[4] *With trial-fire*, &c.] So Beaumont and Fletcher, in *The Faithful Shepherdeſs:*

"In this flame his finger thruſt,
"Which will burn him if he luſt;

And turn him to no pain;[5] but if he ſtart,
It is the fleſh of a corrupted heart.

Piſt. A trial, come.——

Eva. Come, will this wood take fire?

[*They burn him with their tapers.*

Fal. Oh, oh, oh!

Quick. Corrupt, corrupt, and tainted in deſire!
About him, fairies; ſing a ſcornful rhime:
And, as you trip, ſtill pinch him to your time.

Eva. It is right; indeed[6] he is full of lecheries and iniquity.

Song. *Fie on ſinful fantaſy!*
Fie on luſt and luxury![7]
Luſt is but a bloody fire,[8]
Kindled with unchaſte deſire,

" But if not, away will turn,
" As loth unſpotted fleſh to burn." Steevens.

5 *And* turn *him to no pain*;] This appears to have been the common phraſeology of our author's time. So again, in *The Tempeſt*:

" ——— O, my heart bleeds,
" To think of the *teen* that I have *turn'd you to.*"

Again, in *K. Henry VI.* P. III:

" Edward, what ſatisfaction canſt thou make,
" For bearing arms, for ſtirring up my ſubjects,
" And all the *trouble* thou haſt *turn'd me to.*"

Of this line there is no trace in the original play, on which the third Part of *K. Henry VI.* was formed. Malone.

6 Eva. *It is right*; *indeed*, &c.] This ſhort ſpeech, which is very much in character for ſir Hugh, I have inſerted from the old quarto, 1619. Theobald.

I have not diſcarded Mr. Theobald's inſertion, though perhaps the propriety of it is queſtionable. Steevens.

7 ——*and* luxury!] *Luxury* is here uſed for *incontinence*. So, in *King Lear*: " 'To't *luxury*, pell-mell, for I lack ſoldiers." Steevens.

8 *Luſt is but a* bloody fire,] A *bloody fire*, means *a fire in the blood*. In *The Second Part of Henry IV.* Act IV. the ſame expreſſion occurs:

Fed in heart; whoſe flames aſpire,
As thoughts do blow them, higher and higher.
Pinch him, fairies, mutually;
Pinch him for his villainy;
Pinch him, and burn him, and turn him about,
'Till candles, and ſtar-light, and moon-ſhine be out.

During this ſong,[9] *the fairies pinch* Falſtaff.[2] *Doctor* Caius *comes one way, and ſteals away a fairy in green;* Slender *another way, and takes off a fairy in white; and* Fenton *comes, and ſteals away* Mrs. Anne Page. *A noiſe of hunting is made within. All the fairies run away.* Falſtaff *pulls off his buck's head, and riſes.*

Enter PAGE, FORD, *Mrs.* PAGE, *and Mrs.* FORD. *They lay hold on him.*

PAGE. Nay, do not fly: I think, we have watch'd you now;
Will none but Herne the hunter ſerve your turn?

" Led on by *bloody* youth," &c.
i. e. ſanguine youth. STEEVENS.

In Sonnets by H. C. [Henry Conſtable,] 1594, we find the ſame image:

" *Luſt is a fire,* that for an hour or twaine
" Giveth a ſcorching blaze, and then he dies;
" Love a continual furnace doth maintaine," &c.

So alſo, in *The Tempeſt:*

" —— the ſtrongeſt oaths are ſtraw
" To *the fire i' the blood.*" MALONE.

9 *During this ſong,*] This direction I thought proper to inſert from the old quartos. THEOBALD.

2 —— *the fairies* pinch *Falſtaff.*] So, in Lylly's *Endymion,* 1591: " The fairies dance, and, with a ſong, *pinch* him." And, in his *Maid's Metamorphoſis,* 1600, they threaten the ſame puniſhment. STEEVENS.

Mrs. Page. I pray you, come; hold up the jeſt no higher:—
Now, good ſir John, how like you Windſor wives?
See you theſe, huſband? do not theſe fair yokes
Become the foreſt better than the town?[3]

Ford. Now, ſir, who's a cuckold now?—Maſter Brook, Falſtaff's a knave, a cuckoldly knave; here are his horns, Maſter Brook: And, maſter Brook, he hath enjoyed nothing of Ford's but his buck-baſket, his cudgel, and twenty pounds of money;

[3] *See you theſe, huſband? do not theſe fair* yokes
Become the foreſt better than the town?] Mrs. Page's meaning is this. Seeing the horns (the types of cuckoldom) in Falſtaff's hand, ſhe aſks her huſband, whether thoſe yokes are not more proper in the *foreſt* than in *the town*; i. e. than in his own family.
THEOBALD.

The editor of the ſecond folio changed *yoaks* to—*oaks*.
MALONE.

Perhaps, only the printer of the ſecond folio is to blame, for the omiſſion of the letter—*y*. STEEVENS.

I am confident that *oaks* is the right reading. I agree with Theobald that the words, "See you *theſe* huſbands?" relate to the buck's horns;—but what reſemblance is there between the horns of a buck and a yoak? What connection is there between a yoak and a foreſt? Why, none; whereas on the other hand, the connection between a foreſt and an oak is evident; nor is the reſemblance leſs evident between a tree and the branches of a buck's horns; they are indeed called branches from that very reſemblance; and the horns of a deer are called in French *les bois*. Though horns are types of cuckoldom, yoaks are not; and ſurely the types of cuckoldom, whatever they may be, are more proper for a town than for a foreſt. I am ſurpriſed that the ſubſequent editors ſhould have adopted an amendment, which makes the paſſage nonſenſe. M. MASON.

I have inſerted Mr. M. Maſon's note, becauſe he appears to think it brings conviction with it. Perhaps, however, (as Dr. Farmer obſerves to me,) he was not aware that the extremities of *yokes* for cattle, as ſtill uſed in ſeveral counties of England, bend upwards, and riſing very high, in ſhape reſemble *horns*.
STEEVENS.

which muſt be paid to maſter Brook;[4] his horſes are arreſted for it, maſter Brook.

Mrs. Ford. Sir John, we have had ill luck; we could never meet. I will never take you for my love again, but I will always count you my deer.

Fal. I do begin to perceive, that I am made an aſs.

Ford. Ay, and an ox too; both the proofs are extant.

Fal. And theſe are not fairies? I was three or four times in the thought, they were not fairies: and yet the guiltineſs of my mind, the ſudden ſurprize of my powers, drove the groſſneſs of the foppery into a receiv'd belief, in deſpite of the teeth of all rhime and reaſon, that they were fairies. See now, how wit may be made a Jack-a-lent,[5] when 'tis upon ill employment!

4 —— *to maſter* Brook;] We ought rather to read with the old quarto,—" which muſt be paid to maſter *Ford*;" for as Ford, to mortify Falſtaff, addreſſes him throughout his ſpeech by the name of *Brook*, the deſcribing himſelf by the ſame name creates a confuſion. A modern editor plauſibly enough reads—" which muſt be paid *too*, Maſter Brook;" but the firſt ſketch ſhows that *to* is right; for the ſentence, as it ſtands in the quarto, will not admit *too*.

Malone.

5 —— *how wit may be made a* Jack-a-lent,] A *Jack o' Lent* appears to have been ſome puppet which was thrown at in Lent, like Shrove-tide cocks.

So, in the old comedy of *Lady Alimony*, 1659:

" —— throwing cudgels
" At *Jack-a-lents*, or Shrove-cocks."

Again, in Beaumont and Fletcher's *Tamer Tamed:*

" —— if I forfeit,
" Make me a *Jack o' Lent*, and break my ſhins
" For untagg'd points, and counters."——

Again, in Ben Jonſon's *Tale of a Tub:*

" —— on an Aſh-Wedneſday,
" Where thou didſt ſtand ſix weeks the *Jack o' Lent*,
" For boys to hurl three throws a penny at thee."

Steevens.

Eva. Sir John Falſtaff, ſerve Got, and leave your deſires, and fairies will not pinſe you.

Ford. Well ſaid, fairy Hugh.

Eva. And leave you your jealouſies too, I pray you.

Ford. I will never miſtruſt my wife again, till thou art able to woo her in good Engliſh.

Fal. Have I lay'd my brain in the ſun, and dried it, that it wants matter to prevent ſo groſs o'erreaching as this? Am I ridden with a Welch goat too? Shall I have a coxcomb of frize?[6] 'tis time I were choked with a piece of toaſted cheeſe.

Eva. Seeſe is not good to give putter; your pelly is all putter.

Fal. Seeſe and putter! Have I lived to ſtand at the taunt of one that makes fritters of Engliſh? This is enough to be the decay of luſt and late-walking, through the realm.

Mrs. Page. Why, ſir John, do you think, though we would have thruſt virtue out of our hearts by the head and ſhoulders, and have given ourſelves without ſcruple to hell, that ever the devil could have made you our delight?

Ford. What, a hodge-pudding? a bag of flax?

Mrs. Page. A puff'd man?

Page. Old, cold, withered, and of intolerable entrails?

Ford. And one that is as ſlanderous as Satan?

Page. And as poor as Job?

[6] —*a coxcomb of* frize?] i. e. a fool's cap made out of Welch materials. Wales was famous for this cloth. So, in *K. Edward I.* 1599: "Enter Lluellin, alias prince of Wales, &c. with ſwords and bucklers, and *frieze* jerkins." Again: "Enter Suſſex, &c. with a mantle of *frieze*." "—my boy ſhall weare a mantle of this country's weaving, to keep him warm." Steevens.

Ford. And as wicked as his wife?

Eva. And given to fornications, and to taverns, and ſack, and wine, and metheglins, and to drinkings, and ſwearings, and ſtarings, pribbles and prabbles?

Fal. Well, I am your theme; you have the ſtart of me; I am dejected; I am not able to anſwer the Welch flannel;[7] ignorance itſelf is a plummet o'er me:[8] uſe me as you will.

[7] —*the Welch* flannel;] The very word is derived from a *Welch* one, ſo that it is almoſt unneceſſary to add that *flannel* was originally the manufacture of Wales. In the old play of *K. Edward I.* 1599: "Enter Hugh ap David, Guenthian his wench in *flannel*, and Jack his novice." Again:

"Here's a wholeſome Welch Wench,
"Lapt in her *flannel*, as warm as wool." Steevens.

[8] ——ignorance itſelf *is a* plummet o'er *me*:] Though this be perhaps not unintelligible, yet it is an odd way of confeſſing his dejection. I ſhould wiſh to read:

"——*ignorance itſelf* has a plume o' *me*."

That is, I am ſo depreſſed, that ignorance itſelf plucks me, and decks itſelf with the ſpoils of my weakneſs. Of the preſent reading, which is probably right, the meaning may be, I am ſo enfeebled, that *ignorance itſelf* weighs me down and oppreſſes me. Johnson.

"Ignorance itſelf, ſays Falſtaff is a *plummet* o'er me." If any alteration be neceſſary, I think, "Ignorance itſelf is a *planet* o'er me," would have a chance to be right. Thus Bobadil excuſes his cowardice: "Sure I was ſtruck with a *planet*, for I had no power to touch my *weapon*." Farmer.

As Mr. M. Maſon obſerves, there is a paſſage in this very play which tends to ſupport Dr. Farmer's amendment.

"I will awe him with my cudgel; it ſhall hang *like a meteor* o'er the cuckold's horns: Maſter Brook, thou ſhalt know, I will *predominate* over the peaſant."

Dr. Farmer might alſo have countenanced his conjecture by a paſſage in *K. Henry VI.* where queen Margaret ſays, that Suffolk's face:

"——rul'd like a wandring *planet over* me." Steevens.

Perhaps Falſtaff's meaning may be this: "Ignorance itſelf is a plummet *o'er me*: i. e. *above me*;" ignorance itſelf is not ſo low as I am, by the length of a *plummet line*. Tyrwhitt.

Ford. Marry, ſir, we'll bring you to Windſor, to one maſter Brook, that you have cozened of money, to whom you ſhould have been a pandar: over and above that you have ſuffered, I think, to repay that money will be a biting affliction.

Mrs. Ford. Nay, huſband,[9] let that go to make amends:
Forgive that ſum, and ſo we'll all be friends.

Ford. Well, here's my hand; all's forgiven at laſt.

Page. Yet be cheerful, knight: thou ſhalt eat a poſſet to-night at my houſe; where I will deſire thee to laugh at my wife,[2] that now laughs at thee: Tell her, maſter Slender hath married her daughter.

Mrs. Page. Doctors doubt that: If Anne Page be my daughter, ſhe is, by this, doctor Caius' wife.
[*Aſide.*

Enter Slender.

Slen. Whoo, ho! ho! father Page!

Ignorance *itſelf is a* plummet o'er me — i. e. ſerves to point out my obliquities. This is ſaid in conſequence of Evans's laſt ſpeech. The alluſion is to the examination of a carpenter's work by the *plummet* held over it; of which line Sir Hugh is here repreſented as the *lead*. Henley.

I am ſatisfied with the old reading. Malone.

9 Mrs. Ford. *Nay, huſband,*] This and the following little ſpeech I have inſerted from the old quartos. The retrenchment, I preſume, was by the players. Sir John Falſtaff is ſufficiently puniſhed, in being diſappointed and expoſed. The expectation of his being proſecuted for the twenty pounds, gives the concluſion too tragical a turn. Beſides, it is *poetical juſtice* that Ford ſhould ſuſtain this loſs, as a fine for his unreaſonable jealouſy. Theobald.

2 —— *laugh at my wife,*] The two plots are excellently connected, and the tranſition very artfully made in this ſpeech.
Johnson.

Page. Son! how now? how now, ſon? have you deſpatch'd?

Slen. Deſpatch'd!—I'll make the beſt in Gloceſterſhire know on't; would I were hanged, la, elſe.

Page. Of what, ſon?

Slen. I came yonder at Eton to marry miſtreſs Anne Page, and ſhe's a great lubberly boy: If it had not been i' the church, I would have ſwinged him, or he ſhould have ſwinged me. If I did not think it had been Anne Page, would I might never ſtir, and 'tis a poſt-maſter's boy.

Page. Upon my life then you took the wrong.

Slen. What need you tell me that? I think ſo, when I took a boy for a girl: If I had been married to him, for all he was in woman's apparel, I would not have had him.

Page. Why, this is your own folly. Did not I tell you, how you ſhould know my daughter by her garments?

Slen. I went to her in white,[3] and cry'd, *mum*, and ſhe cry'd *budget*, as Anne and I had appointed; and yet it was not Anne, but a poſt-maſter's boy.

Eva. Jeſhu! Maſter Slender, cannot you ſee but marry boys?[4]

Page. O, I am vex'd at heart: What ſhall I do?

Mrs. Page. Good George, be not angry: I knew

[3] —*in* white,] The old copy, by the inadvertence of either the author or tranſcriber, reads—in *green*; and in the two ſubſequent ſpeeches of Mrs. Page, inſtead of *green* we find *white*. The corrections, which are fully juſtified by what has preceded, (ſee p. 473,) were made by Mr. Pope. Malone.

[4] —— *marry boys?*] This and the next ſpeech are likewiſe reſtorations from the old quarto. Steevens.

of your purpoſe; turned my daughter into green; and, indeed, ſhe is now with the doctor at the deanery, and there married.

Enter CAIUS.

Caius. Vere is miſtreſs Page? By gar, I am cozened; I ha' married *un garçon*, a boy; *un paiſan*, by gar, a boy; it is not Anne Page: by gar, I am cozened.

Mrs. Page. Why, did you take her in green?

Caius. Ay, be gar, and 'tis a boy: be gar, I'll raiſe all Windſor. [*Exit* CAIUS.

Ford. This is ſtrange: Who hath got the right Anne?

Page. My heart miſgives me: Here comes maſter Fenton.

Enter FENTON *and* ANNE PAGE.

How now, maſter Fenton?

Anne. Pardon, good father! good my mother, pardon!

Page. Now, miſtreſs? how chance you went not with maſter Slender?

Mrs. Page. Why went you not with maſter doctor, maid?

Fent. You do amaze her;[5] Hear the truth of it.
You would have married her moſt ſhamefully,
Where there was no proportion held in love.
The truth is, She and I, long ſince contracted,
Are now ſo ſure, that nothing can diſſolve us.
The offence is holy, that ſhe hath committed:

[5] ——amaze *her*;] i. e. confound her by your queſtions. So, in *Cymbeline*, Act IV. ſc. iii:
"I am *amaz'd* with matter." STEEVENS.

And this deceit loſes the name of craft,
Of diſobedience, or unduteous title;
Since therein ſhe doth evitate and ſhun
A thouſand irreligious curſed hours,
Which forced marriage would have brought upon her.

Ford. Stand not amaz'd: here is no remedy:—
In love, the heavens themſelves do guide the ſtate;
Money buys lands, and wives are ſold by fate.

Fal. I am glad, though you have ta'en a ſpecial ſtand to ſtrike at me, that your arrow hath glanced.

Page. Well, what remedy? Fenton, heaven give thee joy!
What cannot be eſchew'd, muſt be embrac'd.

Fal. When night-dogs run, all ſorts of deer are chas'd.[6]

Eva. I will dance and eat plums at your wedding.[7]

Page. *Well, what remedy?*] In the firſt ſketch of this play, which, as Mr. Pope obſerves, is much inferior to the latter performance, the only ſentiment of which I regret the omiſſion, occurs at this critical time. When Fenton brings in his wife, there is this dialogue.

Mrs. Ford. *Come, Mrs. Page, I muſt be bold with you.*
'Tis pity to part love that is ſo true.
Mrs. Page. [Aſide.] *Although that I have miſs'd in my intent,*
Yet I am glad my huſband's match is croſs'd.
But Here Fenton, take her.——
Eva. *Come, maſter Page, you muſt needs agree.*
Ford. *Ifaith, ſir, come, you ſee your wife is pleas'd.*
Page. *I cannot tell, and yet my heart is eas'd;*
And yet it doth me good the doctor miſs'd.
Come hither, Fenton, and come hither daughter. JOHNSON.

6 —— *all ſorts of deer are chas'd.*] Young and old, does as well as bucks. He alludes to Fenton's having juſt *run down* Anne Page. MALONE.

7 *I will dance and eat plums at your wedding.*] I have no doubt but this line, ſuppoſed to be ſpoken by Evans, is miſplaced, and ſhould come in after that ſpoken by Falſtaff, which being intended

Mrs. Page. Well, I will muſe no further:—Maſter Fenton,
Heaven give you many, many merry days!—
Good huſband, let us every one go home,
And laugh this ſport o'er by a country fire;
Sir John and all.

Ford. Let it be ſo:—Sir John,
To maſter Brook you yet ſhall hold your word;
For he, to night, ſhall lie with miſtreſs Ford.[8]

[*Exeunt.*

to rhime with the laſt line of Page's ſpeech, ſhould immediately follow it; and then the paſſage will run thus:

Page. Well, what remedy? Fenton, Heaven give thee joy!
What cannot be eſchew'd, muſt be embrac'd.
Fal. When night-dogs run, all ſorts of deer are chac'd.
Evans. I will dance and eat plums, &c. M. Mason.

I have availed myſelf of Mr. M. Maſon's very judicious remark, which had alſo been made by Mr. Malone, who obſerves that Evans's ſpeech—"I will dance," &c. was reſtored from the firſt quarto by Mr. Pope. Steevens.

[8] Of this play there is a tradition preſerved by Mr. Rowe, that it was written at the command of queen Elizabeth, who was ſo delighted with the character of Falſtaff, that ſhe wiſhed it to be diffuſed through more plays; but ſuſpecting that it might pall by continued uniformity, directed the poet to diverſify his manner, by ſhewing him in love. No taſk is harder than that of writing to the ideas of another. Shakſpeare knew what the queen, if the ſtory be true, ſeems not to have known, that by any real paſſion of tenderneſs, the ſelfiſh craft, the careleſs jollity, and the lazy luxury of Falſtaff muſt have ſuffered ſo much abatement, that little of his former caſt would have remained. Falſtaff could not love, but by ceaſing to be Falſtaff. He could only counterfeit love, and his profeſſions could be prompted, not by the hope of pleaſure, but of money. Thus the poet approached as near as he could to the work enjoined him; yet having perhaps in the former plays completed his own idea, ſeems not to have been able to give Falſtaff all his former power of entertainment.

This comedy is remarkable for the variety and number of the perſonages, who exhibit more characters appropriated and diſcriminated, than perhaps can be found in any other play.

Whether Shakſpeare was the firſt that produced upon the Engliſh ſtage the effect of language diſtorted and depraved by provincial or

foreign pronunciation, I cannot certainly decide.* This mode of forming ridiculous characters can confer praiſe only on him who originally diſcovered it, for it requires not much of either wit or judgement: its ſucceſs muſt be derived almoſt wholly from the player, but its power in a ſkilful mouth, even he that deſpiſes it, is unable to reſiſt.

The conduct of this drama is deficient; the action begins and ends often, before the concluſion, and the different parts might change places without inconvenience; but its general power, that power by which all works of genius ſhall finally be tried, is ſuch, that perhaps it never yet had reader or ſpectator who did not think it too ſoon at the end. JOHNSON.

The ſtory of *The Two Lovers of Piſa*, from which (as Dr. Farmer has obſerved) Falſtaff's adventures in this play ſeem to have been taken, is thus related in *Tarleton's Newes out of Purgatorie*, bl. l. no date. [Entered in the Stationers' Books, June 16, 1590.]

"In Piſa, a famous cittie of Italye, there liued a gentleman of good linage and lands, feared as well for his wealth, as honoured for his vertue; but indeed well thought on for both: yet the better for his riches. This gentleman had one onelye daughter called Margaret, who for her beauty was liked of all, and defired of many: but neither might their ſutes, nor her own preuaile about her father's reſolution, who was determyned not to marrye her, but to ſuch a man as ſhould be able in abundance to maintain the excellency of her beauty. Diuers young gentlemen proffered large feoffments, but in vaine: a maide ſhee muſt bee ſtill: till at laſt an olde doctor in the towne, that profeſſed phiſicke, became a ſutor to her; who was a welcome man to her father, in that he was one of the welthieſt men in all Piſa. A tall ſtrippling he was, and a proper youth, his age about foureſcore; his head as white as milke, wherein for offence ſake there was left neuer a tooth: but it is no matter; what he wanted in perſon he had in the purſe; which the poore gentlewoman little regarded, wiſhing rather to tie herſelf to one that might fit her content, though they liued meanely, then to him with all the wealth in Italye. But ſhee was yong and forcſt to follow her fathers direction, who vpon large couenants was content his daughter ſhould marry with the doctor, and whether ſhe like him or no, the match was made vp, and in ſhort time ſhe was

* In *The Three Ladies of London*, 1584, is the character of an *Italian* merchant, very ſtrongly marked by foreign pronunciation. Dr. *Dodypoll*, in the comedy which bears his name, is, like *Caius*, a French phyſician. This piece appeared at leaſt a year before *The Merry Wives of Windſor*. The hero of it ſpeaks ſuch another jargon as the antagoniſt of Sir Hugh, and like him is cheated of his miſtreſs. In ſeveral other pieces, more ancient than the earlieſt of Shakſpeare's, provincial characters are introduced. STEEVENS.

married. The poore wench was bound to the ſtake, and had not onely an old impotent man, but one that was ſo jealous, as none might enter into his houſe without ſuſpicion, nor ſhe doo any thing without blame: the leaſt glance, the ſmalleſt countenance, any ſmile, was a manifeſt inſtance to him, that ſhee thought of others better than himſelfe; thvs he himſelfe liued in a hell, and tormented his wife in as ill perplexitie. At laſt it chaunced, that a young gentleman of the citie comming by her houſe, and ſeeing her looke out at her window, noting her rare and excellent proportion, fell in loue with her, and that ſo extreamelye, as his paſſion had no means till her fauour might mittigate his heartſicke content. The young man that was ignorant in amorous matters, and had neuer beene vſed to courte anye gentlewoman, thought to reueale his paſſions to ſome one freend, that might give him counſaile for the winning of her loue; and thinking experience was the ſureſt maiſter, on a daye ſeeing the olde doctor walking in the churche, (that was Margarets huſband,) little knowing who he was, he thought this the fitteſt man to whom he might diſcouer his paſſions, for that hee was olde and knewe much, and was a phiſition that with his drugges might help him forward in his purpoſes: ſo that ſeeing the old man walke ſolitary, he ioinde vnto him, and after a curteous ſalute, tolde him he was to impart a matter of great import vnto him; wherein if hee would not onely be ſecrete, but endeauour to pleaſure him, his pains ſhould be euery way to the full conſidered. You muſt imagine, gentleman, quoth Mutio, for ſo was the doctors name, that men of our profeſſion are no blabs, but hold their ſecrets in their hearts' bottome; and therefore reueale what you pleaſe, it ſhall not onely be concealed, but cured; if either my art or counſaile may do it. Upon this Lionello, (ſo was the young gentleman called,) told and diſcourſt vnto him from point to point how he was falne in loue with a gentlewoman that was married to one of his profeſſion; diſcouered her dwelling and the houſe; and for that he was vnacquainted with the woman, and a man little experienced in loue matters, he required his favour to further him with his aduiſe. Mutio at this motion was ſtung to the hart, knowing it was his wife hee was fallen in loue withal: yet to conceale the matter, and to experience his wiue's chaſtity, and that if ſhe plaide falſe, he might be reuengde on them both, he diſſembled the matter, and anſwered, that he knewe the woman very well, and commended her highly; but ſaide, ſhe had a churle to her huſband, and therefore he thought ſhee would bee the more tractable: trie her man, quoth hee; fainte hart neuer woonne fair lady; and if ſhee will not bee brought to the bent of your bowe, I will provide ſuch a potion as ſhall diſpatch all to your owne content; and to giue you further inſtructions for opportunitie, knowe that her huſband is foorth euery afternoone from three till ſixe.

Thus farre I have aduiſed you, becauſe I pitty your paſſions as my ſelfe being once a louer: but now I charge thee, reueale it to none whomſoeuer, leſt it doo diſparage my credit, to meddle in amorous matters. The young gentleman not onely promiſed all carefull ſecrecy, but gaue him harty thanks for his good counſell, promiſing to meete him there the next day, and tell him what newes. Then hee left the old man, who was almoſt mad for feare his wife ſhould any way play falſe. He ſaw by experience, braue men came to beſiege the caſtle, and ſeeing it was in a woman's cuſtodie, and had ſo weake a gouernor as himſelfe, he doubted it would in time be deliuered up: which feare made him almoſt frantick, yet he driude of the time in great torment, till he might heare from his riual. Lionello, he haſtes him home, and ſutes him in his brauerye, and goes down towards the houſe of Mutio, where he ſees her at her windowe, whom he courted with a paſſionate looke, with ſuch an humble ſalute, as ſhee might pereeiue how the gentleman was affectionate. Margaretta looking earneſtly upon him, and noting the perfection of his proportion, accounted him in her eye the flower of all Piſa; thinkte herſelfe fortunate if ſhe might haue him for her freend, to ſupply thoſe defaultes that ſhe found in Mutio. Sundry times that afternoone he paſt by her window, and he caſt not vp more louing lookes, then he receiued gratious fauours: which did ſo incourage him, that the next daye betweene three and ſixe hee went to her houſe, and knocking at the doore, deſired to ſpeake with the miſtris of the houſe, who hearing by her maid's deſcription what he was, commaunded him to come in, where ſhe interteined him with all curteſie.

"The youth that neuer before had giuen the attempt to couer a ladye, began his exordium with a bluſhe; and yet went forward ſo well, that hee diſcourſt vnto her howe he loued her, and that if it might pleaſe her ſo to accept of his ſeruice, as of a freende euer vowde in all duetye to bee at her commaunde, the eare of her honour ſhould bee deerer to him then his life, and hee would bee ready to priſe her diſcontent with his bloud at all times.

"The gentlewoman was a little coye, but before they part they concluded that the next day at foure of the clock hee ſhould come thither and eate a pound of cherries, which was reſolued on with a ſuccado des labres; and ſo with a loath to depart they took their leaues. Lionello, as ioyfull a man as might be, hyed him to the church to meete his olde doctor, where hee found him in his olde walke. What newes, ſyr, quoth Mutio? How have you ſped? Even as I can wiſhe, quoth Lionello; for I haue been with my miſtreſſe, and haue found her ſo tractable, that I hope to make the old peaſant her huſband look broad-headded by a pair of brow-antlers. How deepe this ſtrooke into Mutio's hart, let them imagine that can conjecture what ielouſie is; inſomuch that the olde doctor aſkte, when ſhould be the time: marry, quoth Lionello, to

morrow at foure of the clocke in the afternoone; and then maister doctor, quoth hee, will I dub the olde squire knight of the forked order.

"Thus they past on in chat, till it grew late; and then Lyonello went home to his lodging, and Mutio to his house, couering all his sorrowes with a merrye countenance, with full resolution to revenge them both the next day with extremetie. He past the night as patiently as he could, and the next day after dinner awaye hee went, watching when it should bee four of the clocke. At the houre justly came Lyonello, and was intertained with all curtesie: but scarse had they kist, ere the maide cried out to her mistresse that her maister was at the doore; for he hasted, knowing that a home was but a litle while in grafting. Margaret at this alarum was amazed, and yet for a shifte chopt Lyonello into a great driefatte full of feathers, and sat her downe close to her woorke: by that came Mutio in blowing; and as though he came to looke somewhat in haste, called for the keyes of his chambers, and looked in euery place, searching so narrowlye in euerye corner of the house, that he left not the very priuie vnsearcht. Seeing he could not finde him, hee saide nothing, but fayning himself not well at ease, stayde at home, so that poore Lionello was faine to staye in the drifatte till the old churle was in bed with his wife; and then the maide let him out at a backe doore, who went home with a flea in his eare to his lodging.

"Well, the next daye he went again to meete his doctor, whome hee found in his woonted walke. What news, quoth Mutio? How haue you sped?* A poxe of the old slaue, quoth Lionello, I was no sooner in, and had giuen my mistresse one kisse, but the iealous asse was at the door; the maid spied him, and, cryed, *her maister*: so that the poore gentlewoman for verye shifte, was faine to put me in a driefatte of feathers that stoode in an olde chamber, and there I was faine to tarrie while he was in bed and asleepe, and then the maide let me out, and I departed.

"But it is no matter; 'twas but a chaunce; and I hope to crye quittance with him ere it be long. As how, quoth Mutio? Marry thus, quoth Lionello: she sent me woord by her maide this daye, that upon Thursday next the old churle suppeth with a patient of his a mile out of Pisa, and then I feare not but to quitte him for all. It is well, quoth Mutio; fortune bee your freende. I thank you, quoth Lionello; and so after a little more prattle they departed.

"To be shorte, Thursday came; and about sixe of the clocke foorth goes Mutio, no further than a freendes house of his, from whence hee might descrye who went into his house. Straight he sawe Lionello enter in; and after goes hee, insomuche that hee was

* See *The Merry Wives of Windsor*, p. 437.

ſcarſelye ſitten downe, before the mayde cryed out againe, *my maiſter comes.* The good wife that before had provided for afterclaps, had found out a priuie place between two ſeelings of a plauncher, and there ſhe thruſt Lionello; and her huſband came ſweting. What news, quoth ſhee, drives you home againe ſo ſoone, huſband? Marrye, ſweet wife, (quoth he) a fearfull dreame that I had this night, which came to my remembrance; and that was this: Methought there was a villeine that came ſecretly into my houſe with a naked poinard in his hand, and hid himſelfe; but I could not finde the place: with that mine noſe bled, and I came backe; and by the grace of God I will ſeek euery corner in the houſe for the quiet of my minde. Marry I pray you doo, huſband, quoth ſhe. With that he lockt in all the doors, and began to ſearch euery chamber, euery hole, euery cheſt, euery tub, the very well; he ſtabd every featherbed through, and made hauocke, like a mad man, which made him thinke all was in vaine, and hee began to blame his eies that thought they ſaw that which they did not. Upon this he reſte halfe lunaticke, and all night he was very wakefull; that towards the morning he fell into a dead ſleepe, and then was Lionello conueighed away.

"In the morning when Mutio wakened, hee thought how by no meanes hee ſhould bee able to take Lyonello tardy: yet he laid in his head a moſt dangerous plot, and that was this. Wife, quoth he, I muſt the next Monday ride to Vycenſa to viſit an olde patient of mine; till my returne, which will be ſome ten dayes, I will have thee ſtay at our little grauuge houſe in the countrey. Marry very well content, huſband, quoth ſhe: with that he kiſt her, and was verye pleaſant, as though he had ſuſpected nothing, and away hee flinges to the church, where he meetes Lionello. What ſir, quoth he, what newes? Is your miſtreſſe yours in poſſeſſion? No, a plague of the old ſlaue, quoth he: I think he is either a witch, or els woorkes by magick: for I can no ſooner enter in the doors, but he is at my backe, and ſo he was againe yeſternight; for I was not warm in my ſeat before the maide cried, *my maiſter comes*; and then was the poore ſoule faine to conueigh me between two ſeelings of a chamber in a fit place for the purpoſe: wher I laught hartely to myſelf, to ſee how he ſought euery corner, ranſackt euery tub, and ſtabd euery featherbed,—but in vaine; I was ſafe enough till the morning, and then when he was faſt aſleepe, I lept out. Fortune frowns on you, quoth Mutio: Ay, but I hope, quoth Lionello, this is the laſt time, and now ſhee will begin to ſmile; for on Monday next he rides to Vicenſa, and his wife lyes at a grange houſe a little of the towne, and there in his abſence I will reuenge all forepaſſed misfortunes. God ſend it be ſo, quoth Mutio; and took his leaue. Theſe two louers longed for Monday, and at laſt it came. Early in the morning Mutio horſt himſelfe, and hi

wife, his maide, and a man, and no more, and away he rides to his grange houſe; where after he had brok his faſt he took his leaue, and away towards Vicenſa. He rode not far ere by a falſe way he returned into a thicket, and there with a company of cuntry peaſants lay in an ambuſcade to take the young gentleman. In the afternoon comes Lionello gallopping; and aſſoon as he came within ſight of the houſe, he ſent back his horſe by his boy, & went eaſily afoot, and there at the very entry was entertained by Margaret, who led him up y^e^ ſtaires, and conuaid him into her bedchamber, ſaying he was welcome into ſo mean a cottage: but quoth ſhe, now I hope fortune ſhal not envy the purity of our loues. Alas, alas, miſtris (cried the maid,) heer is my maiſter, and 100 men with him, with bils and ſtaues. We are betraid, quoth Lionel, and I am but a dead man. Feare not, quoth ſhe, but follow me; and ſtraight ſhe carried him downe into a lowe parlor, where ſtoode an old rotten cheſt full of writinges. She put him into that, and couered him with old papers and euidences, and went to the gate to meet her huſband. Why ſignior Mutio, what means this hurly burly, quoth ſhe? Vile and ſhameleſſe ſtrumpet as thou art, thou ſhalt know by and by, quoth he. Where is thy loue? All we haue watcht him, & ſeen him enter in: now quoth he, ſhal neither thy tub of feathers nor thy ſeeling ſerue, for periſh he ſhall with fire, or els fall into my hands. Doo thy worſt, iealous foole, quoth ſhe; I aſk thee no fauour. With that in a rage he beſet the houſe round, and then ſet fire on it. Oh! in what a perplexitie was poore Lionello, that was ſhut in a cheſt, and the fire about his eares? And how was Margaret paſſionat, that knew her louer in ſuch danger? Yet ſhe made light of the matter, and as one in a rage called her maid to her and ſaid: Come on, wench; ſeeing thy maiſter mad with iealouſie hath ſet the houſe and al my liuing on fire, I will be reuenged vpon him; help me heer to lift this old cheſt where all his writings and deeds are; let that burne firſt; and aſſoon as I ſee that on fire, I will walk towards my freends: for the old foole wil be beggard, and I will refuſe him. Mutio that knew al his obligations and ſtatutes lay there, puld her back, and bad two of his men carry the cheſt into the feeld, and ſee it were ſafe; himſelf ſtanding by and ſeeing his houſe burnd downe, ſticke and ſtone. Then quieted in his minde he went home with his wife, and began to flatter her, thinking aſſuredly y^t^ he had burnd her paramour; cauſing his cheſt to be carried in a cart to his houſe at Piſa. Margaret impatient went to her mothers, and complained to her and to her brethren of the iealouſie of her huſband; who maintained her it be true, and deſired but a daies reſpite to proue it. Wel, hee was bidden to ſupper the next night at her mothers, ſhe thinking to make her daughter and him freends againe. In the meane time he to his woonted walk in the church, & there *præter expectationem* he found Lionello walking.

Wondring at this, he ſtraight enquires, what news? What newes, maiſter doctor, quoth he, and he fell in a great laughing: in faith yeſterday I ſcapt a ſcowring; for, ſyrrah, I went to the grange houſe, where I was appointed to come, and I was no ſooner gotten vp the chamber, but the magicall villeine her huſband beſet the houſe with bils and ſtaues, and that he might be ſure no ſeeling nor corner ſhould ſhrowde me, he ſet the houſe on fire, and ſo burnt it to the ground. Why, quoth Mutio, and how did you eſcape? Alas, quoth he, wel fare a woman's wit! She conueighed me into an old cheſte full of writings, which ſhe knew her huſband durſt not burne; and ſo was I ſaued and brought to Piſa, and yeſternight by her maide let home to my lodging. This, quoth he, is the pleaſanteſt ieſt that euer I heard; and vpon this I haue a ſute to you. I am this night bidden foorth to ſupper; you ſhall be my gueſt; onelye I will craue ſo much favour, as after ſupper for a pleaſant ſporte to make relation what ſucceſſe you haue had in your loues. For that I will not ſticke, quoth he; and ſo he carried Lionello to his mother-in-lawes houſe with him, and diſcourſed to his wiues brethren who he was, and how at ſupper he would diſcloſe the whole matter: for quoth he, he knowes not that I am Margarets huſband. At this all the brethren bad him welcome, & ſo did the mother too; and Margaret ſhe was kept out of ſight. Supper-time being come, they fell to their victals, & Lionello was carrowſt vnto by Mutio, who was very pleaſant, to draw him to a merry humor, that he might to the ful diſcourſe the effect & fortunes of his loue. Supper being ended, Mutio requeſted him to tel to the gentleman what had hapned between him & his miſtreſſe. Lionello with a ſmiling countenance began to deſcribe his miſtreſſe, the houſe and ſtreet where ſhe dwelt, how he fell in loue with her, and how he vſed the counſell of this doctor, who in al his affaires was his ſecretarye. Margaret heard all this with a greate feare; & when he came at the laſt point ſhe cauſed a cup of wine to be given him by one of her ſiſters wherein was a ring that he had giuen Margaret. As he had told how he eſcapt burning, and was ready to confirm all for a troth, the gentlewoman drunke to him; who taking the cup, and ſeeing the ring, hauing a quick wit and a reaching head, ſpide the fetch, and perceiued that all this while this was his louers huſband, to whome he had reuealed theſe eſcapes. At this drinking ye wine, and ſwallowing the ring into his mouth, he went forward: Gentlemen, quoth he, how like you of my loues and my fortunes? Wel, quoth the gentlemen; I pray you is it true? As true, quoth he, as if I would be ſo ſimple as to reueal what I did to Margarets huſband: for know you, gentlemen, that I knew this Mutio to be her huſband whom I notified to be my louer; and for yt he was generally known through Piſa to be a iealous fool, therefore with theſe tales I brought him into this paradice, which indeed are fol-

lies of mine own braine: for truſt me, by the faith of a gentleman, I neuer ſpake to the woman, was never in her companye, neither doo I know her if I ſee her. At this they all fell in a laughing at Mutio, who was aſhamed that Lionello had ſo ſcoft him: but all was well,—they were made friends; but the ieſt went ſo to his hart, that he ſhortly after died, and Lionello enioyed the ladye: and for that they two were the death of the old man, now are they plagued in purgatory, and he whips them with nettles."

It is obſervable that in the foregoing novel (which, I believe, Shakſpeare had read,) there is no trace of the buck-baſket.—In the firſt tale of *The Fortunate, the Deceived, and Unfortunate Lovers*, (of which I have an edition printed in 1684, but the novels it contains had probably appeared in Engliſh in our author's time,) a young ſtudent of Bologne is taught by an old doctor how to make love; and his firſt eſſay is practiſed on his inſtructor's wife. The jealous huſband having tracked his pupil to his houſe, enters unexpectedly, fully perſuaded that he ſhould detect the lady and her lover together; but the gallant is protected from his fury by being concealed *under a heap of linen half-dried*; and afterwards informs him, (not knowing that his tutor was likewiſe his miſtreſs's huſband,) what a lucky eſcape he had. It is therefore, I think, highly probable that Shakſpeare had read both ſtories. MALONE.

Sir Hugh Evans.] See p. 303, and 304.

The queſtion whether prieſts were formerly knights in conſequence of their being called *Sir*, ſtill remains to be decided. Examples that thoſe of the *lower* claſs were ſo called are very numerous; and hence it may be fairly inferred that *they* at leaſt were not knights, nor is there perhaps a ſingle inſtance of the order of knighthood being conferred upon eccleſiaſtics of any degree.

Having caſually, however, met with a note in Dyer's Reports, which ſeems at firſt view not only to contain ſome authority for the cuſtom of *knighting prieſts* by Abbots, in conſequence of a charter granted to the Abbot of Reading for that purpoſe, but likewiſe the opinion of two learned judges, founded thereupon, that prieſts *were anciently knights*, I have been induced to enter a little more fully upon this diſcuſſion, and to examine the validity of thoſe opinions.

The extract from Dyer is a marginal note in p. 216. B. in the following words: "Trin. 3 Jac. *Banc le Roy*. Holcraft and Gibbons, *cas* Popham *dit que il ad view un ancient charter grant al Abbot de Reading per Roy d'Angliterre*, a fair knight, *ſur que ſon conceit fuit que l'Abbot fait*, eccleſiaſtical perſons, knights, *d'illonque come a luy le poſmes de Sir* John and *Sir* Will. *que eſt done al aſcun* Clerks *a c'eſt jour fuit derive quel opinion* Coke Attorney-General *applaud diſont que fuerunt milites cæleſtes & milites terreſtres.*" It is proper to mention here that all the reports have been diligently ſearched for this caſe

of Holcraft and Gibbons, in hopes of finding ſome further illuſtration, but without ſucceſs.

The charter then above-mentioned appears upon further enquiry to have been the foundation charter of Reading Abbey, and to have been granted by Henry I. in 1125. The words of it referred to by Chief Juſtice Popham, and upon which he founded his opinion, are as follow: "*Nec faciat milites niſi in ſacra veſte Chriſti, in qua parvulos ſuſcipere modeſte caveat. Maturos autem ſeu diſcretos tam* clericos *quam laicos provide ſuſcipiat.*" This paſſage is likewiſe cited by Selden in his notes upon Eadmer, p. 206, and to illuſtrate the word "*clericos*" he refers to Mathew Paris for an account of a prieſt called John Gateſdene, who was created a knight by Henry III. but not until after he had reſigned all his benefices, "as he ought to have done," ſays the hiſtorian, who in another place relating the diſgrace of Peter de Rivallis, Treaſurer to Henry III. (See p. 405, edit. 1640,) has clearly ſhown how incompatible it was that the clergy ſhould bear arms, as the profeſſion of a knight required; and as a further proof may be added the well known ſtory, related by the ſame hiſtorian, of Richard I. and the warlike Biſhop of Beauvais. I conceive then that the word "*clericos*" refers to ſuch of the clergy who ſhould apply for the order of knighthood under the uſual reſtriction of quitting their former profeſſion; and from Selden's note upon the paſſage it may be collected that this was his own opinion; or it may poſſibly allude to thoſe particular knights who were conſidered as religious or eccleſiaſtical, ſuch as the knights of the order of St. John of Jeruſalem, &c. concerning whom ſee Aſhmole's Order of the Garter, p. 49. 51.

With reſpect to the cuſtom of eccleſiaſtics conferring the order of knighthood, it certainly prevailed in this country before the conqueſt, as appears from Ingulphus, and was extremely diſliked by the Normans; and therefore at a Council held at Weſtminſter in the third year of Henry I. it was ordained, "*Ne Abbates faciant milites.*" See Eadmeri Hiſt. 68. and Selden's note, p. 207. However it appears that notwithſtanding this prohibition, which may at the ſame time ſerve to ſhow the great improbability that the order of knighthood was conferred *upon* eccleſiaſtics, ſome of the ceremonies at the creation of knights ſtill continued to be performed by Abbots, as the taking the ſword from the altar, &c. which may be ſeen at large in Selden's Titles of Honour, Part II. chap. v. and Dugd. Warw. 531, and accordingly this charter, which is dated twenty-three years after the Council at Weſtminſter, amongſt other things directs the Abbot, "Nec faciat milites *niſi in ſacra veſte Chriſti*," &c. Lord Coke's acquieſcence in Popham's opinion is founded upon a ſimilar miſconception, and his quaint remark "*que fueront milites cæleſtes & milites terreſtres*," can only excite a ſmile. The marginal quotation from Fuller's Church Hiſtory, B. VI.

p. 352. "Moe Sirs than knights" referred to in a former note by Sir J. Hawkins, certainly means—"that theſe Sirs were not knights," and Fuller accounts for the title by ſuppoſing them ungraduated Prieſts.

Before I diſmiſs this comment upon the opinions of the learned Judges, I am bound to obſerve that Popham's opinion is alſo referred to, but in a very careleſs manner, in Godbolt's Reports, p. 399, in theſe words: "Popham once Chief Juſtice of this court ſaid that he had ſeen a commiſſion directed unto a biſhop to knight all the *parſons* within his dioceſe, and that was the cauſe that they were called Sir John, Sir Thomas, and ſo they continued to be called until the reign of Elizabeth." The idea of knighting *all the parſons* in a dioceſe is too ludicrous to need a ſerious refutation; and the inaccuracy of the aſſertion, that the title of *Sir* laſted till the reign of Elizabeth, thereby implying that it then ceaſed, is ſufficiently obvious, not only from the words of Popham in the other quotation "que eſt done al aſcuns clerks *ceſt jour*," but from the proof given by Sir John Hawkins of its exiſtence at a much later period.

Having thus, I truſt, refuted the opinion that the title of *Sir* was given to prieſts in conſequence of their being *knights*, I ſhall venture to account for it in another manner.

This cuſtom then was moſt probably borrowed from the French, amongſt whom the title *Domnus* is often appropriated to eccleſiaſtics, more particularly to the Benedictines, Carthuſians, and Ciſtercians. It appears to have been originally a title of honour and reſpect, and was perhaps at firſt, in this kingdom as in France, applied to particular orders, and became afterwards general as well among the ſecular as the regular clergy. The reaſon of preferring *Domnus*, to *Dominus* was, that the latter belonged to the ſupreme Being, and the other was conſidered as a ſubordinate title, according to an old verſe:

"*Cæleſtem Dominum, terreſtrem dicito Domnum.*"

Hence, *Dom*, *Damp*, *Dan*, *Sire*, and, laſtly *Sir*; for authorities are not wanting to ſhow that all theſe titles were given to eccleſiaſtics: but I ſhall forbear to produce them, having, I fear, already treſpaſſed too far upon the reader's patience with this long note.

DOUCE.

THE END OF THE THIRD VOLUME.

22.

BSB Bayerische StaatsBibliothek
MDZ Münchener DigitalisierungsZentrum Digitale Bibliothek

Shakespeare, William, 1564-1616 / Johnson, Samuel / Steevens, Georges

Plays

Bd.: T. 3

London (1793)

Res/P.o.angl. 360 t-3
urn:nbn:de:bvb:12-bsb10923518-1